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CLARE KRALL

THE NEW YORK DRAMATIC MIRROR

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Members of the profession may subscribe for THE MIRROR *from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1.00, payable in advance. The address will be changed as often as desired.*

THEY PREFER THE CENSORSHIP.

THERE has been much discussion in London over the Theatre and Music Hall bill introduced in Parliament by ROBERT HARCOURT, but the measure was blocked at the second reading, and now has little chance of passage.

This halting of the bill was due to the fact that it was opposed by the Society of West End Managers, whereas it was at first thought to be in line with their wishes.

The bill provides for a single license, issued by the local authority, to cover all forms of dramatic, musical and variety art, and the responsibility of the licensee to the local authority. Thus it abrogates the statutory distinctions between theatres and music halls, transfers the limited powers of the Lord Chamberlain as licenser of theatres and abolishes the existing censorship of plays.

Certain conditions that have long prevailed as to licensing in London may not be generally understood. A majority of theatres and other places of amusement in that metropolis are licensed by the London County Council. The Lord Chamberlain, in whose office the censorship is vested, and who may erroneously be supposed to have general control, licenses but thirty odd theatres with the two which work under royal patent, while there are several hundred theatres and other places of amusement that come under control of the local authorities.

A matter that has been much discussed is the form of license granted. "The needs of the case have led in the provinces to an increasing issue of double licenses, which mean in effect a single license covering stage plays, music and dancing," says the London *Stage*. "Or take the matter of the censorship. The Lord Chamberlain has waived his rights over the admitted dramatic elements in the variety stage programme. A dramatic piece, if it needs the Lord Chamberlain's censorship in a theatre, needs it as much in a music hall. Yet in the latter case the dramatic piece does not get it. But the variety stage, without the censorship, has steadily improved in tone." These facts, the *Stage* asserts, would seem to predispose favorably all sections of the theatre to the principles of the pending bill. The bill frees the music halls from the disabilities under which they have labored, and especially it legalizes that important part of their programmes which they are now obliged to carry on in defiance of the law and without proper security of contract. In the same way the bill relieves the theatres from the incubus of the Lord Chamberlain as censor and also, within his area, as licenser of theatres. In both respects his powers are absolute. He is an autocrat, and there are no rights of appeal from his decision. Yet the managers most concerned—that is, the London managers—wish this state of things to continue.

The contention of the opposing managers is that they might better bear the ills they have than fly to others that they know not of. The Lord Chamberlain's license, they say, may be relied upon as a finality, whereas if the licensing power be transferred into the hands of the local authorities, they might be "at the mercy of municipal censors and faddists"; and to further this argument they suppose the case of a play passed in one town and prohibited in another, holding that the bill would "kill touring."

And thus the matter stands, thanks to the halting action on the second reading of the bill, although the action of the managers would seem to be altogether too conservative when the known evils of the censorship are considered and the possibility of a more free and modern system, based on representative government—for the local councils are elective bodies—is open to trial.

A CONCERTED INFLUENCE.

THERE have been occasional discussions as to the influence that could be exerted upon the theatre by women's clubs if such organizations should unite in the purpose to patronize only those plays worthy of encouragement.

Like many another theory, however, this one has fallen short of practical application, although women's clubs in various parts of the country have in common many principles and movements that are promoted through consideration of their interests at conventions periodically held.

One woman's club, at Evanston, Ill., at least for a time carried out this idea. Its members studied the drama seriously, and for a time regarded the stage wholly from an intellectual viewpoint. But as the stage does not deal wholly in intellectual matters this club was forced to carry out its plan by patronizing only the more worthy of the plays visiting their city. The membership of this club was large enough, however, to make an impression, and the club is now planning to affiliate with other women's clubs in various cities with the same end in view.

W. L. HUBBARD, of the Chicago *Tribune*, one of the most talented and judicious critics in the country, writing on this subject, puts forward an interesting argument for such unity among women's clubs. "Could the scheme of affiliated drama clubs throughout the country be realized—and there would seem to be no good reason why it should not—a regular band of lightly but effectively organized theatregoers of best quality would result, and as the drama league extended and spread this band of patrons would extend and spread until in time it would represent a force which would be not only of assistance in the theatrical activities of the country, but would be a dictating and formative one where policies were concerned," he says, and he adds:

Managers are not as fixed in their ideas concerning what they will present and what they will not present as many people believe. The manager is a business man first and foremost, and he will present that which he believes will make money for him. He would as soon play IBSEN as musical comedy if the public would pay as well to hear it. But he is not so keen for the artistic and the intellectual that he stands ready to lose thousands of dollars by offering problem plays when he by putting forward glittering trash can make thousands. It is perhaps reprehensible of him not to prefer the higher and the better, but probably every one of us, were we in his place, would do exactly as he does. It makes a large difference whether the money that is being expended and lost is your own money or the other fellow's.

But if the manager could have a reasonable assurance—not a guaranty, for that would be impossible—that if he put forward a high class production a certain number of thousands of women and their attachable masculines would stand ready in different cities and towns of the country to give their support to that production on at least one night of the engagement, the manager would be ready to take the risk of presenting the play.

The manager listens to the talk of money, and no other language is as eloquent or as persuasive where he is concerned. An organization that can speak in this idiom to him is reasonably sure of gaining a hearing. The women of the country can do a real and actual work in the bettering of the stage if they will adopt some plan which has as its prominent feature not so much the preaching against existent conditions on the stage as the patronizing of the stage's best offering. When they become paying theatregoers and become organized they from that moment represent a power in the theatre world and can accomplish something. Then if they in their demand for plays will be catholic and broad in their taste, realizing that a play to be good need not necessarily be a problem drama nor a mighty intellectual study—that a bright comedy or even a merry clean farce is also "good" and has its valued and important place in the great scheme theatrical—if they will be thus liberal they can achieve a mighty work.

A writer like Mr. HUBBARD, who sees both sides of a question—as witness his statement that persons outside of the theatre would have essentially the same aims as managers were they in the places of managers—commands respect for his ideas. And he suggests what is evident as to any large body of theatregoers, viz., that once the habit of theatregoing is established there would develop a taste for variety that would probably embrace worthy offerings of every class and type. Man does not live by bread alone—nor does woman—and all the emotions need exercise in the theatre, where the intellectual solely never can hold sway. Yet it cannot be doubted that any large body of women, acting in concert, can improve the theatre's repertoire.

BOOKS AND MAGAZINES.

EMILY BELLEFONTAINE, by Christopher Yerf. Chicago: W. B. Conkey Company.

In the case of this book silence is true kindness. Subject matter, treatment, phraseology, illustration, binding, type selection, paper—not one can be praised, and condemnation can serve no good end.

THE DIARY OF A DISTRICT MESSENGER. By the author of "Another Three Weeks; Not by El-n-r Gl-n." Papers covers, 64 pages. New York: Life Publishing Company. 25 cents.

This little book by James S. Metcalfe, of *Life*, carries a New York messenger boy through thirty-one days of adventure that ranges from misdemeanor to grand larceny. Of course, not all messenger boys are criminal and not all are humorous. Mr. Metcalfe's hero is both.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

CURIOUS, New York: There is a legend in Japan that the theatre had its origin in that country in the ninth century by reason of an earthquake which took place in the Province of Yamato. A large crevice was formed by reason of the upheaval, and from which emanated poisonous vapors which spread death and destruction all around. An awful scourge was the result, until the priest conceived the idea of performing a symbolic dance of incantation on a grass-covered hill outside the temple. As if by magic the death vapors vanished and peace and happiness were restored to the country. The legend concludes that this is how Japanese acting originated. The Japanese word for "theatre," Shibai-Ya, is supposed to have come from its origin, Shibai-Ya, meaning "sod," and Ya, a "house."

HERMAN, W., AND CO., York, Pa.: During the past few years Alice Fischer has appeared in the following productions: Funabashi, The School for Husbands, What's the Matter with Susan? Piff, Paff, Pouff, Mrs. Jack, The Patrol, Across the Potomac, The Vandykes, The Clemenceau Case, Claudius Nero, The Canuck, A Man Among Men, The Sporting Duchess, Two Little Vagrants, The Proper Caper, Betsy Ross, His Honor the Mayor, Quo Vadis, Unleavened Bread, The White Squadron, The Masqueraders, The Salt of the Earth, and Frocks and Frills.

CONSTANT READER, Toronto: 1. Fanny Rice has appeared in musical comedy, but not in the kind of burlesque to which, apparently, you refer. 2. Edmund Breese is now appearing in The Third Degree at the Hudson Theatre, this city. It has been announced that Henry B. Harris would star Edna Archer Crawford in The Nebraskan next season.

W. STEWARD, Kankakee, Ill.: The first performance in this country of Gunter's Prince Karl took place at the Madison Square Theatre, this city, May 3, 1886. Richard Mansfield included the play in his repertoire for many seasons afterward, and played it in the season you mention, 1895-96.

J. D., Ithaca, N. Y.: Blanche Walsh is a daughter of the late Thomas Powers Walsh, once a well-known politician of New York. Her first appearance on the stage was in Siberia, when she was only fifteen years old.

JAMES W. EVANS AND HAROLD HABERMAYER: All information relative to copywrights can be most accurately obtained upon application to the Registrar of Copyrights, Library of Congress, Washington, D. C.

FRED TAGGART, Lawrence, Kan.: If you will write to the party whom you desire to reach, addressing the letter in care of THE MIRROR, the same will be forwarded if possible.

AUGUSTUS V., New York: Madame Modjeska's company in 1893-94 included Otis Skinner, Howard Kyle, R. Peyton Carter, Guy Lindsley, Wadsworth Harris, R. N. S. Morris, Maud Durbin, Anna Proctor, Hannah Sargent, and Pamela Keith.

EMMA, H. W., Middletown, Va.: Eugenie Blair is managed by Kaufman and Miller. Letters addressed to her in care of THE MIRROR are forwarded when possible.

H. P. SHAFFER, Baltimore: Ethel Barrymore and Maude Adams were in the cast of Rosemary when John Drew opened the regular season at the Empire Theatre, this city, with that play, Aug. 31, 1896.

GEORGE G. GARY, Winfield, Kan.: Your question could best be answered by inquiring of one of the importing book firms, Brentano's, Fifth Avenue, for instance.

N. H., New Orleans, La.: The Haymarket Theatre, Boston, first opened on Dec. 26, 1796. The play was The Belle's Stratagem.

CHARLOTTE, B. F., Holyoke, Mass.: The entire cast of Mary Jane's Pa appeared in THE MIRROR Dec. 12, 1908.

KATHERINE, W., Washington: THE MIRROR does not answer questions relative to the personal affairs of players.

MRS. J. C. OTT, Brooklyn: Letters addressed to the actor, in care of THE MIRROR, would reach him safely without doubt.

A. A., Brooklyn, N. Y.: Call at THE MIRROR office, 121 West Forty-second Street, and we will gladly direct you.

J. R. L., Holyoke, Mass.: The family name of Elsie Janis is Bierbower, and she was born in Columbus, Ohio.

F. L. U., Chicago: Elsie Janis has sung the leading roles in both The Fortune Teller and The Singing Girl.

ROBERT, N. F., Des Moines: Grace Filkins is a prominent member of the cast of The Third Degree at the Hudson Theatre, this city.

DRAMATIC, Yonkers, N. Y.: Write to Charles Frohman, Empire Theatre Building, N. Y.

MRS. MCGARRIGLE, Philadelphia, Pa.: THE MIRROR will make an effort to secure the address you wish.

E. S. W., Toledo, Ohio: Thomas Dixon, Jr., was born in Shelby, N. C.

R. W. E., Providence, R. I.: Rose Coghlan is the sister of the late Charles Coghlan.

E. A. P., Wilmington, Del.: Ada Rehan was born in Ireland, and her family name is Crehan.

L. A. M.: Letters addressed to the players you mention, in care of THE MIRROR, would reach them safely.

J. T. B., Bangor: Julius Cahn's offices are in the Empire Theatre Building, New York.

M. J. S., Altoona, Pa.: Yes. Consult our advertising columns under head of Agents and Producers.

PERSONAL.

WORTHING.—Frank Worthing, who for the past few years has been Grace George's leading man, has been engaged by David Belasco for the principal role in The Open Door, which Mr. Belasco will produce next Fall at the Belasco Theatre.

CHEATHAM.—Kitty Cheatham appeared at the Theatre Femina, Paris, on May 29, before a distinguished audience which included the American Ambassador.

SARDOU.—A movement is on foot to erect a statue to Victorien Sardou in front of the Madeleine in Paris.

STARR.—Frances Starr has announced her intention to embody in a book her impressions of her first trip to Europe, for which she will sail in a few days.

GLASER.—It is rumored that Lulu Glaser will retire from the stage at the conclusion of her present contract with the Shuberts.

COURTLEIGH.—Frederic Thompson announces that he has signed contracts by which William Courtleigh will remain under his management next season in A Fool There Was.

BELASCO-GEST.—Reina Belasco, daughter of David Belasco, was married to Morris Gest, the theatrical manager, at Sherry's on June 1.

FAUST.—Lotta Faust, now appearing in The Midnight Sons at the Broadway Theatre, announces that after her engagement in this production is finished she will leave musical comedy for legitimate comedy.

CLARKE.—Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) opened at the London Coliseum June 7 in Strategy. The proposed sightseeing tour of the British Isles which Mr. and Mrs. Clarke were to make is indefinitely postponed.

WARD.—Fanny Ward appeared in a new play called Eunice, under the management of Marc Klaw, at the Hicks Theatre, London, June 1.

CHASE.—Pauline Chase, as the star of the English Peter Pan company, under Charles Frohman's management, opened her second engagement in Paris June 1 at the Vaudeville Theatre. There was a large audience, half of whom were French.

ABARBANELL.—Lina Abarbanell sailed for Bremen June 1 on the *Kaiser Wilhelm II.*

MCDOWELL.—Melbourne McDowell was guest of honor at a dinner given by labor organizations of Pueblo, Colo., while appearing there recently in A Man of the People.

YOUNG.—Rida Johnson Young sailed for Liverpool on the *Campania* on May 22.

BONCI.—Allessandro Bonci has cabled from Buenos Ayres that his contract with the Metropolitan Opera House remains in full force.

SYLVA.—Marguerite Sylva has been engaged by Oscar Hammerstein to appear at the Manhattan Opera House next season.

ADE.—George Ade reached San Francisco May 30 after a trip around the world.

DOYLE.—Sir Arthur Conan Doyle has written a play entitled The Fires of Fate, which will be produced at the Lyric Theatre, London, June 15, and is termed by the author a morality play.

TYLER.—George C. Tyler cabled the New York office of Liebler and Company on May 31 that he had just arrived by automobile at Pera, a suburb of Constantinople.

WILDER.—Marshall P. Wilder sailed for London on the *Bremen*, June 3, and will give his drawing room entertainments during the London season.

NORTHRUP.—H. S. Northrup, who has just closed as leading man in Girls, has been re-engaged by the Shuberts to originate the leading heavy part in Success Succeeds, by Preston Gibson, which opens in Washington, D. C., June 14. Mercedita Esmonde (Mrs. Northrup) will also have a prominent part in the play.

WYNDHAM.—Sir Charles Wyndham will, it is stated, appear in London next season in a new play, which will probably be The Blind Passenger, recently secured by him.

KOLKER.—Henry Kolker, who has been playing in Australia under the management of J. C. Williamson, has been engaged by the Shuberts for the principal role in one of their next season's productions.

MAUDE.—Cyril Maude and Winifred Emery were warmly received on their appearance at the Playhouse Theatre, London, June 3, in W. B. Fagan's farce, A Merry Devil.

JAMES.—Louis James is preparing an elaborate production of Henry VIII, in which he will be seen next season.

STANFORD.—Henry Stanford, leading man with Eleanor Robson in The Dawn of a To-morrow, will sail for England this week for a month's stay. His visit to London will combine business with pleasure.

COMSTOCK.—Nannette Comstock has signed a contract with Frederic Thompson whereby she will be seen in her present role in A Fool There Was throughout the coming season.

GENEE.—Adeline Genee presented a new pastoral fantasy called The Dryad at the Afternoon Theatre, London, last Friday, and was warmly received after her long absence in America.

VALLI.—Valli Valli, last seen here in Kitty Grey at the New Amsterdam Theatre, will head the cast of Charles Frohman's production of The Dollar Princess, scheduled to open the next season at the Knickerbocker Theatre.

ELDREDGE.—Press Eldredge sailed for his annual European outing June 1 on the *Ryndam*. Mr. Eldredge will return to America and begin his vaudeville dates about Oct. 10.

THOMPSON.—Frederic Thompson has received a letter of thanks signed by twenty-two children who are being educated by the Free Industrial School for Crippled Children, thanking him for extending the courtesies of Luna Park to them recently.

THE USHER

A story recently published to the effect that a very popular American actress had declined an offer of $50,000 for a performance to be utilized by a moving picture firm may have been erroneous in all details—as probably it was in the detail as to remuneration—but even as a story it is interesting.

A Western newspaper that takes the tender seriously says:

Artistically, she may be right, so far as her own feelings are concerned, but so far as the general public is concerned, and particularly so far as elevating and instructive influences are concerned, she is wrong. It can safely be said that she would do more for the education of the masses and to elevate the sum total of appreciation of clean and wholesome dramatic art by one performance before the vitascope than by a thousand on the stage. She would reach millions who would otherwise never see either her or her production. She would be contributing much of educational value to the masses.

This is a point well worthy of consideration. That the motion pictures—the better of them—are exerting an educational influence is quite plain, and they are making material for audiences that will fill the regular theatres of the future.

But if the story be true, the actress in question has respectable precedents for compliance with rather than for a refusal of the motion picture tender.

In France, where serious attention is paid to the motion picture industry with reference to its artistic side, such players as Bernhardt, Le Barzy, and Réjane and such playwrights as Rostand, Capus, Richepin, Hervieu, and Lavedan, enthusiastically co-operate for the benefit of the public.

♣

Happy indeed are the artists who defy Time's powers. Here and there is found one whom age cannot wither nor custom stale.

Patti, apparently perennial, sang for charity the other day at the Mansion House, London. She was in marvelous voice. Her first number was "Angels Ever Bright and Fair," and a chronicler says: "The Lord Mayor presented Madame Patti with a lovely bouquet after her first solo, and very kindly she returned and sang 'Pur Dicesti.' The prima donna glittered with orders and medals. Again she sang 'Voi che Sapete,' usually included in her programme. Time rolled back its years as the spellbound audience listened to the great singer at her best in this solo. There was no denying an encore, and Madame Patti responded by singing 'Home, Sweet Home,' with matchless pathos."

In the front row of seats was Madame Tetrazzini, applauding Madame Patti with generous enthusiasm.

Will Patti ever make another American tour?

♣

Dr. Appleton Morgan, editor of *New Shakespeareana*, writes relative to the editorial in THE MIRROR last week on the obsolete English law declaring actors "rogues and vagabonds":

I do not know that anybody ever took the trouble to offer a bill in Parliament to do away with that old statute. I suppose, like the statute decreed "by benefit of clergy" (which is, if you please, law in the United States to-day except in Minnesota, where a lawyer once pleaded it in order to give his pal on the bench a chance to write a learned opinion abolishing it), it is obsolete.

The "rogues and vagabonds" act as to actors may or may not have been abrogated or abolished formally in England. THE MIRROR'S authority on the subject is the London *Stage*, which recently declared that it had been repealed long ago, without giving the date.

The act may have been simply declared obsolete by some learned English judge who, like the Minnesota "pal" of the lawyer referred to by Dr. Morgan, seized an opportunity to display legal erudition.

But Dr. Morgan is in error, probably, on one point. The statute "by benefit of clergy" may be alive in most States, but it probably is not in Louisiana, as the laws of that Commonwealth were not derived from the English system, but from the Code Napoleon, and even to-day in their administration French is employed as well as English.

♣

In a recently published volume of essays in German by K. Dietrich, entitled "Byzantinische Charakter Köffe," there is a passage dealing with the Empress Theodora and her labors on behalf of the women of the stage of her time.

"Exceptionally beneficial were the enactments of Theodora with regard to actresses, her former colleagues," says the essayist. "Their case in Byzantium was not an enviable one, neither legally nor socially. Just as the press gangs of Frederick William I. forced young and strong Prussian lads into the army, so in the sixth century in Constantinople young and pretty girls were forced to join the stage, and, moreover, they had to bind themselves by contract and oath never to quit their profession. By the intervention of Theodora this form of slavery was abolished, while the avaricious *entrepreneurs* were punished with confiscation of their fortunes and with banishment. Each freed actress was furthermore awarded a sum by way of damages, amounting to about £450, and they were also granted full liberty to marry."

Theodora, with her sisters, Comito and Anartasia, were forced to adopt the stage through the poverty of their mother, who was left with them when all were very young by the death of her husband, Acacius. The three sisters successively appeared as pantomime dancers, a vocation, like all others of the theatre, held in contempt.

The scandals that dealt with the name of Theodora have never been established, and when it is considered that she married Justinian at the age of seventeen and for twenty-three years was apparently blameless as a wife, it is at least charitable to ignore them.

Justinian abrogated the law which forbade marriage between a Senator and a woman of servile origin or one who appeared on the stage, as it related to Theodore, and it was natural that she should have taken up the cause of her sex on the stage generally thereafter, although historians say that her efforts for the amelioration of the condition of women were not confined to those in the theatre.

♣

Modestly launched, though published by a first-class house in Chicago, Manager George H. Brennan's story of the stage, "Bill Truetell," has been received with great favor and inspired criticism of the sort that means a wide circulation for the volume.

Current Literature says "there is something of Dickens" in the story—not meaning that Mr. Brennan has taken from that famous author, but that, like Dickens, he has touched real human nature.

And the Rochester *Post-Express* adds the comparison that the story has "an abundance of caricature, though scarcely more than we find in the 'Sketches by Boz' and in Pecksniff, while the Pittsburgh *Post* says "the book stamps the author as a humorist of the first magnitude."

It is not the habit of The Usher to collate literary opinions, but he presents these as deserved tributes to a theatrical man whose friends will delight in his success in a new field.

♣

Bernard Shaw's castigation of the British dramatic censorship in re the ban on his play, The Showing Up of Blanco Posnet, has led him into somewhat violent language. The censor, he has declared, is really no less a personage than the King, his references to whom have stirred up much antagonistic feeling in London.

It may be, however, that Shaw's controversial pyrotechnics have been designed to advertise even another play of his that bears the title, Press Cuttings Compiled From the Correspondence and Editorial Columns of the Daily Press.

Of course, this title is a misnomer, and the play will be made up of Shavian quips and philosophy. It is by indirect means that this author arrives at definite ends.

In the meantime Parliament is discussing the play censorship with reference to the pending bill for its abolition.

♣

By the way, Alan Dale, who is flitting here and there on the Continent in search of dramatic novelties to write about, has made a discovery in Berlin.

This discovery is a comic opera, the music of which is by Oscar Strauss, and the libretto is made from Bernard Shaw's play, Arms and the Man, the title of the combination being Der Toffer o Soldat.

Of course, much of Shaw is dwarfed by music, with the trimmings of comic opera, yet something of the wit of the original dialogue remains.

But Berlin does not pay tribute in this manner alone to Shaw, whose The Philanderer, Mrs. Warren's Profession and some others of his plays are in the repertoires of the most respectable of Berlin's dramatic companies—a tribute possibly less questionable than that paid to Arms and the Man.

THE GREEN ROOM CLUB ELECTS OFFICERS.

At the annual election, held on May 30, the Green Room Club elected the following officers: James O'Neill, prompter; callboy, Earl King; angel, Will R. Wilson; copyist, Frank G. Standing; supers, William A. Brady, Hollis E. Cooley, Al. Sutherland, Harry Mittenthal, Milton Nobles, Charles H. Yale, Frank Burbeck, Howard Hall, Harry Lacy, Francis Hope and Ralph Delmore. The club sent an invitation by wireless to Sir Charles Wyndham, who was due to arrive that day, by the *Kronprinz Wilhelm*, to dine with the club on June 12.

It was decided that the annual Summer entertainment at Asbury Park shall be a musical skit, to be called The Green Room, to be written, composed, acted and produced by members of the club.

'LEONA WATSON TO STAR IN MUSICAL PLAY.

Leona Watson, now appearing as Adelina von Hagen in The Climax at Daly's Theatre, has been engaged for five years by Joseph Weber. Under the terms of her contract she will appear in The Climax during the balance of its run at Daly's and spend one season on the road in the part, and will then be starred in an opera which will be called The Song of the Soul. The score will be by Joseph Carl Breil and Edward Locke, author of The Climax, will probably do the libretto.

REVIEWS OF NEW PLAYS.

ONE PERFORMANCE OF THE NARROW PATH PROVES SUFFICIENT.

The Boy and the Girl is Good Warm Weather Amusement—Miss Marlowe and Mr. Sothern Return to the Academy—Romeo and Juliet—At Other Playhouses.

There were but three events of note in the theatres last week, as follows:

New Amsterdam Aerial Gardens—The Boy and the Girl.

Musical comedy, in two acts, by Richard Carle; music by H. L. Heartz; additional lyrics by M. E. Rourke; additional music by Richard Carle; music numbers and ensemble staged by Gus Sohlke. Produced May 31. (Carle and Marks, managers.)

Gladys De Vine	Marie Dressler
Adolph Allen	Barney Bernard
Clarence Percival	Edward M. Favor
Dick Percival	Burrell Barberette
Professor Zero	Toby Lyons
Jasper Plum	Eugene Moulan
Signor Tomasso	Felix Fantus
Headwaiter	Hugh Fay
Katie	Harriet Standon
Avita	Marion Garson
Winona	Florence Averell
Evelyn	Sophia Ralph
Salome	Vivian Rushmore
Marion	Mabel Howell
Telegraph Boy	Claudia Clarke
A Kodak Fiend	Nedra Gage
A Coachman	Helen St. John
A Footman	Audrey Munson

Too much theme and sensible comedy and too few catchy songs and ensemble numbers cannot be expected of a light Summer musical offering, therefore the least said of the former the better. The latter may be dwelt upon, for whatever success The Boy and the Girl may attain will be due first to the wonderful energy of Marie Dressler, and secondly to two whistling songs, "Katie, Come and Kiss Me," and "Y-la." The fact that the piece serves to bring Marie Dressler back, after nearly two years abroad, to the Broadway which claims her as its own comedienne should prove the strongest factor in determining its acceptance. Her prolonged and hearty reception should have swept all past disagreeable remembrances from her mind, and most certainly she showed her appreciation in unbounded efforts to extract comedy from many dull situations. Her great good humor and irresistible personality are as wonderful as heretofore and simply dominated everything and everybody. "A Poor Working Girl" and "Seductive Caroline," the latter a splendid ensemble creation, were two fairly interesting songs of Miss Dressler's, but it was her "Y-la" that brought down the house. "Y-la" is a sort of Irish fandango sung with an Irish brogue to the accompaniment of a Spanish tune. It resembles somewhat in theme a song entitled "Patricia Salome," made famous by Maggie Cline, but is a far better song, and enabled Miss Dressler to win repeated encores with some screamingly funny dancing. Harriet Standon made an individual hit as Katie, supposedly the girl, and is possessed of a winsome personality, beauty and voice well worthy of praise. With the assistance of Burrell Barbarette, who has never been seen to better advantage, she made "Katie, Come and Kiss Me," the whistling song hit of the performance, and so many encores resulted that they had to be carried over into the first act finale. Her articulation is delightfully clear, a point which is often overlooked by musical comedy people and enables the audience to get every word of her songs. Marion Garson, in the character of Avita, might bear that suggestion in mind. Otherwise Miss Garson's portrayal of the Spanish girl was all that could be desired, her voice showing splendid quality in "In Yucatan" and "My Dearie Dear." Barney Bernard, Edward M. Favor and Toby Lyons formed a capital trio of funmakers, and, when the book permitted, caused constant merriment. A bit of comedy, ridiculous but funny in the extreme, centered about the efforts of the trio to extricate Miss Dressler from a wrecked property auto in which two of the gentlemen had endeavored to fit her preparatory to a moonlight joy ride. The minor characters were in capable hands, and the chorus had good voices and were ably drilled.

Academy of Music—Romeo and Juliet.

At the Academy of Music last Monday night Miss Marlowe and Mr. Sothern returned for a three weeks' engagement, during which time they are to be seen in Romeo and Juliet, Hamlet, The Merchant of Venice, Twelfth Night and The Taming of the Shrew. The plays are familiar to the admirers of both players, since all of them are included in the Shakespearean repertoire in which Miss Marlowe and Mr. Sothern have already been seen in New York.

It is late in the day to criticise either Miss Marlowe's Juliet or Mr. Sothern's Romeo. The former was a beautiful and impassioned Juliet, the latter a romantic lover of ardor and manliness, albeit a bit prone to melancholy posturings and intonations at times, luckily not too frequent. The support was excellent. Frederick Lewis, who by the way is a very pleasing Romeo when he is called upon to play the role, which lately has not been often enough, is the Mercutio and Rowland Buckstone the Peter. As a matter of record the entire cast is here given:

Escalus	Eric Blind
Paris	Pedro De Cordoba
Montague	Malcolm Bradley
Capulet	John Taylor
An Old Man	George Whitney
Romeo	E. H. Sothern
Mercutio	Frederick Lewis
Benvolio	Frank Reicher
Tybalt	Sydney Mather
Friar Laurence	William Harris
Balthasar	Frederick Boland
Sampson	Leslie King
Gregory	P. J. Kelly
Peter	Rowland Buckstone
Abram	Frank MacGrath
Apothecary	Malcolm Bradley
An Officer	Harry Rahon
Lady Montague	Helena Head
Lady Capulet	Alma Kruger
Juliet	Julia Marlowe
Nurse	Ina Goldsmith
Page	Ethel Gray

The Hackett—The Narrow Path.

Play, in three acts, by John Montague. Produced May 31. (A. H. Woods and Ray Comstock, managers.)

Bertha Clark	Ida Conquest
Gladys Barnett	Irene Osher
Lou Black	Georgia Lawrence
Marie Simpson	Marion Ballou
The Other Woman	Dorothy Rossmore
Dick Strong	Frederic Perry
Frank Dunn	George Parsons
Montrose Castonville	Joseph Daller

The plot of this play has to do with the difficulties encountered by one of the characters, Bertha Clark, a manicure girl, in following the narrow path in New York. Bertha is one of four manicure girls who are intimate friends, and is the only one of the four who seems to possess any moral sense whatever. She is in love with, and is loved by Dick Strong, a magazine writer, who expects to marry her. Frank Dunn, a man about town, is pursuing her without intention of marriage. Bertha discovers that he has wronged an acquaintance of hers, described on the programme merely as The Other Woman, and gets a check for $500 from him for the benefit of this girl. Dick Strong enters her apartments at this time and, finding Dunn there and the check for $500, draws conclusions unfavorable to Bertha's character and goes to Panama to acquire habits of dissipation and a shattered constitution. Of course, Strong returns from Panama, and, after a quotation from "The Ballad of Reading Gaol," learns the truth, embraces Bertha and furnishes a "happy ending."

Without excuse for existence other than that sometimes the public has been willing to pay money to see a play having nothing to recommend it except pruriency, any serious discussion of The Narrow Path would be absurd.

The cast, which struggled with the amateurish lines and crude situations provided by the author, was excellent throughout. Especial credit is due to Ida Conquest and to Georgia Lawrence, also to Irene Osher, who sustained her part in a notice of only a few hours.

The play had only one performance at the Hackett, being withdrawn after Monday night.

At Other Playhouses.

GRAND OPERA HOUSE.—At this theatre last night moving pictures and vaudeville supplanted The Queen of the Moulin Rouge.

YORKVILLE.—Last Friday night The Opera Ball was succeeded at this theatre by The Mouse Trap Peddler, with Emil Berla in the role already familiar to German theatregoers. The Mouse Trap Peddler will remain the bill throughout the current week.

WEST END.—Yesterday the West End Theatre inaugurated a Summer season of moving pictures and vaudeville.

METROPOLIS.—This week, at this house, the Hinrich company is singing Aida and giving a very commendable performance.

ACADEMY OF MUSIC.—For the second week of their engagement at the Academy, Miss Marlowe and Mr. Sothern offer Hamlet during the first half of the week at all performances up to Wednesday night and The Merchant of Venice at all performances during the second half.

EMPIRE.—At this theatre last night Sir Charles Wyndham, Mary Moore, and a London company began a fortnight's engagement in Hubert Henry Davies' three-act comedy, The Mollusc. The piece was seen in New York earlier in the current season at the Garrick Theatre with Alexandra Carlyle, Joseph Coyne, and Beatrice Forbes-Robertson in the principal roles.

CLARE KRALL.

THE MIRROR man's first glimpse of Clare Krall (a portrait of whom is printed on the front page of this week's MIRROR) was one calculated to erase all impressions left by the dripping rain and depressing weather out of which he had just come. In Miss Krall's apartment, comfortably and artistically furnished, all was bright and hospitable, and Miss Krall herself, in an exquisite gown, was as sunny a picture as one could wish to see.

One's first impression of Miss Krall, particularly when one is familiar with her success in The Great Divide, in a role for which an artist can only be fitted after seasons of arduous work and painstaking experience, the role of Ruth Jordan—remembering this, one marvels at Miss Krall's youth. She is but twenty-two, and about her, as she greeted THE MIRROR man charmingly, there was no hint of the posing actress. In the clasp of her hand, her greeting and in the modest way in which she met questions pertinent to the interview, one saw only the whole-souled, hard-working American girl, one of a kind from which the stage cannot gather too many recruits. Miss Krall is a stanch American and a firm believer in American ideals, and this fact, perhaps, explains her fitness for the role of Ruth Jordan, a part considered by many to be one of the most typically American of roles, just as many consider The Great Divide a great American play and Mr. Moody "the" coming American dramatist.

Miss Krall, who is now under contract to Henry Miller to begin early in the Fall her second season as Ruth Jordan, is ambitious. She confided to her interviewer her desire, some day, to play Cleopatra, Portia, and Juliet. For the first-named role, particularly, she seems admirably suited. Her forte, undeniably, is in emotional roles similar to Mrs. Dane and Ruth Jordan, and it is in such parts that she seems destined to achieve success. She is remarkably well read and is thoroughly conversant with the heroines of Shakespeare and the older dramatists. To THE MIRROR man she confided her fondness for reading Scott, a girlish enthusiasm shared by all healthy girls of Miss Krall's age. Miss Krall, too, has had an excellent musical training and sings in a soprano voice of rich and pleasing quality. She is something of an athlete, also, playing basket-ball and tennis, and is a horseback rider of skill and daring. It is to this love of outdoor sports, without doubt, that Miss Krall owes her supple figure and glowing color, marks of sound health. She is a collateral descendant, by the way, of Lord Fairfax, an historical figure so important in the colonial affairs of Virginia. A prominent member of her family, too, is ex-Mayor Smith Ely, of New York.

It would require too much space here to quote any of the many excellent notices awarded Miss Krall during her last season's tour in The Great Divide. They are most enthusiastic.

If hard work, earnestness, sincerity and strength of purpose count for anything, and they do in the theatrical profession more than in many others, there can be little doubt that Clare Krall will one day figure as one of the prominent personages on the American stage. In Broadway theatrical parlance she has already "arrived," and to Henry Miller is due the credit for her discovery.

AS THE MIRROR man left Miss Krall's hotel he was utterly impervious to drenching rain, blinding wind and streaming streets alike, for there seemed to accompany him something of the sun of Miss Krall's personality, and more than all else a memory of a brave face, crowned with a mass of reddish brown hair and lit with a glow of earnest, ambitious purpose—and an unforgetable, girlish smile.

CHARLES FROHMAN'S REPERTORY THEATRE.

Marc Klaw, who is now in London, characterizes Charles Frohman's project for a repertory theatre as "the biggest thing that has been proposed on either side of the Atlantic in a long time." Mr. Klaw adds: "I think it ought to grow into a brilliant success. Mr. Frohman is looking, I believe, beyond any money consideration, and is sincerely interested in the drama as the domain of art. The success of the plan will not tend to diminish the starring system, which is deeply rooted in the favor of the American public, but it will encourage a freer development of dramatic endeavor, and that must be beneficial, both for the theatrical profession and for the public."

MUSIC FOR OLD PLAYERS.

M. Witmark and Sons send monthly to the Actors' Fund Home on Staten Island and to the Edwin Forrest Home the new music issued by that firm. Sydney Cowell, writing from the Edwin Forrest Home, says:

This monthly donation of new music to the Actors' Fund Home on Staten Island has been a constant source of entertainment to the many guests assembled there, during the past five or six years of its continuance, and it is welcomed with grateful appreciation in like manner by our smaller family here. It is one of the many links that make us feel we are still in touch with what is bright and fresh in the busy world we have slipped away from.

HENRY B. HARRIS GETS A NEW PLAY.

Henry B. Harris on June 2 signed contracts to produce a play entitled An American Girl from France. The play is by Harriet Ford, who dramatized A Gentleman of France, and Caroline King Duer, a New York society woman. Grace Elliston will be starred in the production. The scenes of the play are laid in New York and deal with an American girl who, although reared and educated in France, returns to America and becomes prominent in New York society. Financial problems of Wall Street are also touched upon.

WESTCHESTER HAS A DAZZLING PAGEANT.

Westchester County offered an historical pageant on May 29 for the benefit of the Lawrence Hospital. The pageant was held in the woods at Bronxville and represented seven episodes in the history of the county.

THE MATINEE GIRL.

SHE OBSERVES AND COMMENTS CHARACTERISTICALLY ON INTERESTING MATTERS OF THE MOMENT.

The Juliet Paradox—A Favorite Returned—Two New Stars and Their Individualities—A Memory of a Favorite Actress of the Beaux of Other Days—A Word to Novices.

Many a truth is spoken in burlesque.

Marie Dressler uttered one when, with her marvelously movable nose twisting with its usual rabbit-like violence, she said in The Boy and the Girl: "So you want to play Juliet? Huh! You won't know enough to play it until you are so old that you will be cast for the nurse."

There was much more than an ill natured thrust at a vacuous faced young woman in the speech. We saw the truth exemplified on that stage and in the act in which the speech was uttered. One pretty girl with the kitten youth and silliness and incompleteness in her portrayal; a woman, weatherbeaten in the world's storms, one to whom youth is a fast receding memory, playing with the surety and magnificent abandon of one who knows well herself and her audience, one to whom life is a riddle that is solved. When a woman is old enough for a finished portrayal of one of the great old or modern parts, she is too old to look it. That is the flaw in the rose heart of success.

We are a forgiving people, we of the United States. Perhaps because we are of mercurial temperament, perhaps because we have a philosophy so profound that we recognize the ephemerality of all things, even of mood, we welcomed back that big, romping, bitter-tongued woman who two years ago complained that we did not appreciate her gifts and sailed away to England where they would.

She would spend her remaining days in England. The exact spot was to be a place on the Thames, she proclaimed. But the shield was reversed. She has come back to us, and the bitter tongue has been busy with the nonappreciation of the Britons. We have welcomed her, and bygones are forgot, and she is too busy to talk, and the place of her "remaining days" will be the island of Manhattan.

Into the fresh firmament of 1909 will twinkle two new stars, the star Breese and the star Nash. Edmund Breese is of quality so rugged that a fellow player said admiringly of him: "He is the primitive man." He is to play the editor of a violent sheet called *The Earth*. The play, The Earth, is promised to be the last word in virulent criticism of the buff press. Predictions of the success of a star or a play are as unsafe as predictions of the verdict of a petit jury. But there are certain truths one may assert without fear of successful contradiction. One of these rare things is that Edmund Breese will always hide his own personality behind the high wall of the part he creates. The bludgeon-like character of John Ryder in The Lion and the Mouse, the fine turned blade of his Lawyer Brewster in The Third Degree and the animal-like fury of his interpretation of the black man in Mrs. Evelyn Greenleaf Sutherland's posthumous playlet, His Own, which we saw at Clara Morris' benefit, prove that in his opinion Edmund Breese matters very little and The Part a great deal.

George Nash is of a different but a grateful sort. Mr. Nash in personality and in work suggests the extra turned steel, fine, flashing, delicate, of almost cruel incisiveness. Whether playing the dipso-suicide in Chimmie Fadden, as I saw him first, when his drawled apostrophe to his high held, shaking glass of champagne, "To the imprisoned laughter of the girls of France," or as the desperate politician in The Witching Hour, or as the best waltzer in the room, the role in which I saw him at a beefsteak party, he is always of the type of sleepy-eyed worldling who sees everything and is interested in everything. We are to see him in Augustus Thomas' new play, The Harvest Moon.

Last week the sexton of the Port Jervis Cemetery at Port Jervis, N. Y., received a hurried, breathless note written on the letter head of the Columbia Theatre, Washington, from Julia Dean.

"My aunt, Julia Dean Hayne, who later in life married a Mr. Cooper, is said to have been buried at Port Jervis in the year [blur]. Will you be kind enough to let me know if this be true? If so I wish to have the grave made ready for the erection of a tombstone at my expense."

Far from two performances and a rehearsal a day, from a calm region where stock ceases from troubling, the man of graves and records answered in more leisurely fashion: "My dear Miss Dean: Will you please send me the date more plainly written? You evidently wrote in a hurry."

Beau Brummels with silver hair and bent shoulders and tottering step pledge the memory of the elder Julia Dean still in bumpers held in trembling hands. "Our sweetheart," say they of the lovely ingenue of other and slower moving days. For so entrenched was the Julia Dean of the sixties in the heart of the public that it so esteemed her—"Our sweetheart!"

Through dim eyes the old Beau Brummels take inventory of the charms and gifts of her niece in the dawn of the new century. "More ginger than our Julia," admit the old beaus with shaking heads. "More intelligence, maybe. More modernness certainly. But not more charm, nay, no more charm."

Joseph Jefferson was talking to a group of the older actors of his company about the winsome, departed one, when a large eyed, quivering youngster, a small human aspen, pushed her way among them.

"Pardon me? but you mustn't put a tombstone over Aunt Julia's grave."

"Why not, little one?" inquired the great Rip Van Winkle.

"Because I'm going to buy one for her myself when I have the money," answered Little Miss First Season.

Now she has the money and now the inquiries.

"It is a great men's play," I explained to Louis Werba, that handsome young manager, having asked Aunt Jane and me our opinion of a new play farther down street, from seeing which we were making our way homeward past his office.

"That doesn't matter," he retorted.

"I never saw so many bald heads on so many tired business men under one roof in my life."

"That doesn't matter," he retorted.

"Not matter that the tired business man is being entertained?"

"No. The tired business man doesn't count for any more in the theatre than he does at home. Seventy per cent. of the audiences in play houses are women and it is they whom we must please."

In the prospectus of the Irwin Island Inn, May Irwin, setting forth its multitude of attractions, over her bona fide signature, uses some Irwinisms. For instance:

"There is no telegraph or telephone connection with the main shore, consequently those seeking trouble won't find it on the island."

"Guests wishing to get back to nature and lead the simple life will be joyously welcomed to the garden. It sometimes needs weeding."

"An adept will serve liquid refreshments *ad lib*. The bartender will not have slate and chalk."

"Guests too tired to row their own boats will be furnished an oarsman."

"Provisions for the shore dinner furnished by the hostess gratis in case the fish are shy."

To B. F. Keith, if he has actually banished the bewhiskered mother-in-law and the wily husband with jealous wife jokes—thanks. If not, thanks are due his press agent for the "mental suggestion."

We become impatient with dreamers, and yet every deed has its birth in a dream. A popular book with a startling theme has imbedded in it this bit of philosophy: "There is little ambition if there are no fairy fancies, and many a castle in the air has come eventually to be built on solid ground. The youth who has dreams and is prone to histrionic exercises in his bedroom may be safely expected to go farther than the one who tramps stolidly along, absorbed by the day and the mediocrity thereof."

Aphie James, once setting forth on a tour with her husband, Louis James, sent a characteristic farewell message. "I hope you will have a happy winter, and a very busy one," wrote this philosopher of the merry brown eyes to a friend, who believed herself to be an overworked woman. "For to be very happy one must be very busy." the message concluded.

The woman who thought she was overworked recalled what Martha Morton said, with the authority with which Miss Morton always speaks. "A woman who works at anything always has too much to do, or not enough, and the first state is better than the last." Which remembering, the woman of many tasks was comforted.

Young persons eager to prepare for a stage career have asked me how best to make that preparation in the briefest possible time. Again and again in this column I have said: "Go to an experienced actor for training. I have told them of Rose Eytinge's long experience as actress and preceptress. It is pleasant to record that in a big, handsome studio in Carnegie Hall, Minna Gale Haynes, of whom the critics grew as adjectival as they did about Mary Anderson, has installed herself as a teacher of dramatic art. Certainly the woman of whom was written "Miss Gale is fortunate in her equipment. She possesses ability, earnest zeal, youth and beauty, and her acting indicates steady growth in power, repose, control of her resources and precision of mechanical method. Her aspect is statuesque, her vocalism copious and sometimes resonant, her personality winning, her taste severe and refined." should have a message to youthful dramatic students.

Those folk who print illuminated mottoes for our edification, likewise our pennies, have borrowed an idea from The Chorus Lady. That monosyllabic frenzy to which Rose Stahl rises at the end of the third act, when she cries from the depths of her rebellious soul: "It is always the women who pay—pay—pay," inspired it. The newest illuminated motto bears the legend "Pay—pay—pay" and concludes with the optimism: "There is something fine and uplifting about the patience of our creditors."

Concerning The Chorus Lady and her success in London, Miss Stahl has given English interviews in American fashion. As is her habit, she has taken the bit of the interview between her teeth and run away with it, an incident for which the puzzled interview is grateful in time, for Miss Stahl is always excellent "copy." The revelatory interviews emphasize three points:

First, that instead of complaining that she cannot remember lines nor business of the part which she has played for nearly three thousand times, she still revels in the rich satisfaction of it, still loves Patricia O'Brien as a sister. She says, or is said to have said:

"In this play I am Patricia O'Brien, and I wouldn't mind playing Patricia until I wear store teeth and hand made curls. I like Patricia. She is the real thing, a white woman all through. She knows the world well enough to know that it is not all bad. She has learned that it is sentiment that rules the world and she says so in her own way. When she talks of a chorus lady's temptations she does not speak cant, but plain horse sense, and I like her for it."

Again Miss Stahl turns iconoclast and hurls another accepted stage tradition from its pedestal. We have heard for every hair in our heads a corresponding statement: "The good woman character is commonplace on the stage. You can make nothing of her." Yet Miss Stahl, from the pinnacle of tremendous success in America, duplicated in England, declares:

"English and American audiences agree that their stage heroine shall be a virtuous woman. The box office shows that. They may say that a play belonging to another school is a work of art, but they do not go to see it again and again. Men do not take a wife, a sweetheart or a daughter to see it. Ask at the box office if you don't believe that a heroine who is good, yes, even a little 'goody, goody,' is not the one who draws the money."

Third, Miss Stahl lays Stahlesque stress upon an element which she believes indispensable to a successful play. She is said to have said many times:

"It's a love story that the world wants, a love story with a real woman showing through all the time. I have learned from playing a hundred parts that sentiment, and the sentiment of love between man and woman, is what wins. Juliet may talk to her Romeo and refer him to the stars, or Patricia O'Brien may say to her horse trainer: 'When I see the men other women are stacked up against, you win easy.' It doesn't matter what language you wrap it in, it's the sentiment the audiences want. It's love that people want to hear about.

"In America or Europe—or Africa, hearts are the same. It doesn't matter what the fashion of their clothes or what color of skin covers them. You may speak Elizabethan English or American slang, people will understand if you talk of what the world is most interested in and every heart in the universe craves love."

Eva Davenport, the comedienne of Havana, has received this testimonial from a resident of Cuba's capital: "You look and dress and act the 'revolutionista.' You might be in person a certain 'patriota' well known in Cuba to this day, a famous woman friend and ally of Maceo, whose name I must forbear to mention, for she still lives and has sentiments."

Miss Davenport turned director and stage managed last week most successfully the wedding of her only child, Marie O'Brien. It was, every guest asserted, "the prettiest wedding ever seen," and it was nearly tearless. Lachrymose guests, finding themselves near the liquidizing stage, hid their countenances behind their hands, for Miss Davenport had sternly placed a ban upon grief at this time of joy. Only once did the stage director manifest nervousness. It was when her old friend, Judge Hendrick, of the Supreme Court, who had cut his vacation in two and journeyed far to officiate at this, his first wedding ceremony, made his appearance a trifle late.

"Are you sure you know your part, Peter?" she whispered.

"I'm a quick study," responded His Honor.

THE MATINEE GIRL.

THE DARKENING THEATRES.

Last Saturday night another group of theatres joined those already dark for the Summer. Wallack's brought its season to a close with the final performance of The Game of Love, and the Hackett, after one lone performance of The Narrow Path, closed its doors temporarily last Monday night. Miss Adams' last performance of Mr. Barrie's delightful little comedy, prior to her appearance at the Harvard Stadium, June 22, as Joan of Arc, took place at the Empire last Saturday night; Miss Starr brought her season at the Stuyvesant in Mr. Walter's The Easiest Way to an end on the same night, and will depart shortly for a Summer rest in Europe; at the Lyceum, on Saturday night also, Miss Robson appeared for the last time this season as Glad in The Dawn of a Tomorrow, after an engagement so profitable that Mr. Tyler, of Liebler and Company, is enabled to tour Europe with a mind at peace; and at the West End, up in Harlem, David Warfield brought the regular season at that theatre to an end with his familiar portrayal of The Music Master. The Grand Opera House closed its season with Saturday night's performance of The Queen of the Moulin Rouge, and for a supplementary season moving pictures and vaudeville have been installed at that house. On next Saturday night the closing performances at several other theatres are announced. The Candy Shop will close the Knickerbocker and will open the following Monday night, June 14, at the Studebaker Theatre, Chicago. On June 12, also, the Liberty will close for the Summer with Mr. Hilliard's final performance of A Fool There Was. The company will rest during the warm months, and Mr. Browne's play will be resumed early in the Fall, with the same players in the leading roles. The Follies of the Day, at the Lincoln Square, will be seen for the last time this season June 12.

WYNDHAM GASPS AT AMERICAN ENTERPRISE.

Upon his arrival in New York city by the *Coronia* on June 2 Sir Charles Wyndham found that all arrangements had been made for the appearance of himself and Mary Moore at the Empire Theatre, beginning last night for a two weeks' engagement in The Mollusc, supported by his own company, left behind in London without thought of their New York appearance.

Sir Charles had come to New York merely to view The Blue Mouse, of which he has secured the English production rights, but arrangements for his appearance at the Empire were made by wireless messages conveyed from Alf Hayman, Charles Frohman's representative, to the English actor in mid-ocean.

The original English company arrived on the *Lusitania*, and included Sam Sothern, a brother of E. H. Sothern.

CADETS FLOCK TO SEE HAVANA.

Friday, June 11, will be West Point night at the Casino Theatre, where James T. Powers is starring in Havana under the management of the Shuberts. The members of the graduating class and the class of 1911 from West Point will occupy many orchestra seats and all the boxes for this one performance. The theatre will be decorated lavishly with flags and the national colors. The chorus men in Edith Decker's number in the second act will all wear West Point uniforms, and Mr. Powers will sing some new verses of "How Did the Bird Know That?" written by Mr. Edward Evarts, of the graduating class.

A BUST OF MANSFIELD.

Walter Hoff Seely, R. M. Tobin, a banker of San Francisco, Benjamin I. Wheeler, president of the University of California, and J. Wilson Shields have interested themselves in procuring funds with which to place a bust of the late Richard Mansfield in the New Theatre building, now nearing completion.

LONDON LIKES THE WOMAN IN THE CAS

Clyde Fitch's play, The Woman in the Case, produced at the Garrick Theatre, London, on June 3, was very favorably received by the audience and critics. Violet Vanbrugh played Claire and Grace Lane was seen as Margaret.

FROHMAN TO PRODUCE THE CLIMAX ABROAD.

Charles Frohman, conducting his negotiations by cable, has secured from Joe Weber the English and South African rights to The Climax, and will produce it in London in September.

SHUBERTS GET DENVER AUDITORIUM.

By contracts signed in New York May 31 the Shuberts will take over the lease of the Denver Auditorium for a season of twenty weeks beginning Nov. 1.

MUSIC STARS' EARNINGS.

R. E. Johnston, who is now in London, announces that last season Madame Nordica earned $128,000 and Ysaye $103,000.

MR. AMES MOVES.

Winthrop Ames has moved his offices from the Times Building to the New Theatre, Sixty-second Street and Central Park West.

NEWS FROM AUSTRALIA.

MANAGER WILLIAMSON'S PANTOMIME, JACK AND JILL, A SUCCESS.

An Englishman's Home for New Zealand—Melba's Appearance Awaited—Sweet Kitty Bellairs and The Unwritten Law, American Plays, Appreciated

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., May 10.—A healthy tone continues to pervade things theatrical, and discriminating managements are making good money.

Jack and Jill, J. C. Williamson's pantomime at Her Majesty's, Sydney, is drawing as strongly as ever, and as this means good treasury for 350 employes of various grades it is a subject of congratulation. Mr. Williamson's pantomimes now run practically throughout the year, and Jack and Jill will, according to precedent, tour the Commonwealth when its season in the larger capitals is concluded.

Harold Ashton, one of the most popular touring managers of the J. C. Williamson firm, is leaving for America by this week's Canadian mail steamer. He will visit all the principal American centers in search of novelties for introduction into Australia, and will probably return here via Europe.

An Englishman's Home is concluding its Sydney season at the Royal and opens in Melbourne on Saturday next. J. C. Williamson has arranged with Edwin Geach to organize a second company for producing this military drama in the provinces, and it is expected to be shortly on the road.

Titteli Brune, the American actress now claimed as an Australian star, will commence a brief farewell season at the Theatre Royal, Sydney, on Saturday next, appearing in The Girl from the Golden West, Diana of Dobson's, and Sunday.

Julius Knight's company is to include An Englishman's Home in its repertoire for New Zealand.

The Hypocrites, produced at the Sydney Criterion by Meynell and Gunn's company, has been withdrawn, and on Saturday last Lucky Durham, the last play emanating from the late Wilson Barrett's pen, was staged, much to the satisfaction of a packed house. Harcourt Beatty as John Durham, Hilda Meade, and Gaston Mervale head an all-round excellent cast.

Allan Hamilton is concluding his present season at the Sydney Palace with a very acceptable revival of In the Ranks, to be followed on Wednesday by A Message from Mars. After the Sydney season the company plays at Newcastle, prior to embarking for New Zealand.

Undoubtedly the premier attraction at Rickards' Tivoli is at present that clever magician, Chung Ling Soo, whose turn is the best of its kind seen here for many a day. Others in the present Tivoli bill include Fred Bhrett, Graham and Dent, Cull Pitt, and Yeosha and Captain Grade.

The National Amphitheatre continues to provide a splendid bill for lovers of variety and vaudeville. The Three Gamon Brothers in a clever acrobatic turn are one of the best of many good attractions this week.

Madame Melba is due to open in Sydney on June 1, and will be accompanied by a full concert orchestra. Frederick Ranalow, the well-known Irish baritone, will appear in support of the prima donna.

Meynell and Gunn are sending their comic opera company to New Zealand under the control of G. H. Barnes.

Williamson's Comic Opera company is in Westralia, where also is Julius Knight.

Nellie Stewart will take Sweet Kitty Bellairs to Adelaide, S. A., this month.

Bengough, the Canadian cartoonist, for whose Australian visit Frederic Shipman is responsible, has made a big hit in Sydney. He is supported at the Centenary Hall by Rosina Buckmann and Philip Newbury, whose musical portion of the programme is very acceptable.

Ada Crossley, the Australian contralto, held a very successful concert at the Town Hall on Saturday last, the proceeds going toward Sydney charities.

At the Queen's Theatre The Unwritten Law is presented by the Harry Macdona company, and draws lovers of the sensational.

Harry Roberts and Maggie Moore, after a successful tour of Queensland, are now appearing in Melbourne in the ever-green play, Struck Oil.

Sir Rupert Clarke has bought out Wren's interest in the theatrical firm of which they were both partners.

Herr Slapoffski will present grand opera at the Town Hall on the 15th, 19th and 22d of May. Verdi's Aida and Donizetti's Lucia will be presented by a full chorus and orchestra.

Walter Bentley has returned to Sydney after ten years' absence. The Scotch tragedian will be remembered by many of your older playgoers as Wilfred Denver, a character played by him in the American production of The Silver King.

Athol Forde and Caleb Porter, two of the members of the Oscar Asche company, will renew acquaintances previously made in Australia. The former was a member of George Musgrove's Shakespearean company, and the latter appeared as Nero in Wilson Barrett's production of The Sign of the Cross at Her Majesty's, Sydney.

E. NEWTON DALY.

SOTHERN AND MARLOWE WITH SHUBERTS.

The Shuberts announce that E. H. Sothern and Julia Marlowe have signed contracts by which they will continue under the Shubert management for the next three years. By this new arrangement Mr. Sothern and Miss Marlowe will appear together in Shakespearean repertoire instead of appearing separately, as they have done for the past two seasons. Mr. Sothern and Miss Marlowe, under the Shubert direction, will be seen not only in New York, but also throughout the country in the principal cities. They are especially selected to open the more important of the theatres which have recently come under the management of the Shuberts, and the new theatres in many cities which are now being built for them.

McINTYRE AND HEATH TO OPEN CIRCLE.

The Circle Theatre will open about Aug. 30 with McIntyre and Heath in a new three act musical comedy by John J. McNally, lyrics by William Jerome, music by Jean Schwartz, under the management of Klaw and Erlanger.

The production will be the most pretentious in which these comedians have ever appeared. The latest addition to the company is Julian Rose, who is now in England, where he is appearing with great success. The cast will include, with chorus, more than one hundred persons.

During the Summer the Circle Theatre will be completely renovated. The entire stage will be rebuilt and new dressing-rooms added.

NEW MUSICAL FARCE FOR ABORN COMPANY

On Monday, June 14, and continuing for a week, the Aborn Opera Company will present a new musical farce entitled Back Again at the Grand Opera House, Brooklyn. The book is by Owen Davis and A. O. Hauerbach; lyrics and music by Karl Hoschna and A. O. Hauerbach.

COMSTOCK AND GEST TO PRODUCE NEW PLAY.

Comstock and Gest will soon begin to engage a company for The Mystic Shrine, a new comic opera. The book is by Frank Dupre and score by Frank Witmark.

PETERSBURG, VA., THEATRE SOLD.

The Academy of Music, Petersburg, Va., was sold at public auction May 31, the purchasers being W. J. Rabiiz and C. L. Sylon, of that city, and the price paid $10,000.

THE ACTORS' SOCIETY.

ASIDE FROM THE COMING ELECTIONS, COMPARATIVE SUMMER QUIET IS APPARENT.

The Society Generously Represented in the Casts of Warm Weather Broadway Attractions—Frances Younge, After a European Trip, to Reappear in The Man of the Hour—Cleveland Euclid Avenue Company Revives The New York Idea—Wright Huntington Shares Chicago Honors with Virginia Harned—Summer Gossip.

Frances Younge, a prominent member of the society, of whom the above portrait is an attractive likeness, hardly needs an introduction to those who follow the affairs of the theatre closely. She is an actress of much talent and valuable experience who has become identified with many of the best known grand dame roles in several of the successes of recent seasons. Miss Younge's first speaking part was that of Minette in The Three Guardsmen, in support of Alexander Salvini. Her debut could hardly have been made under more dignified auspices. She has appeared in the companies of the late Georgia Cayvan, and later in the support of Rose Stahl. For two seasons she was the Mrs. Rigby with Maclyn Arbuckle in The County Chairman. In support of Harry Woodruff she played Mrs. Kenyon in Brown of Harvard. She has been, also, a valuable addition to the rosters of many of the most prominent stock companies throughout the country at various times. Other appearances have been with Charlotte Walker, Hilda Spong, Grace Reals, and Emmett Corrigan. With a pleasing personality Miss Younge has an admirable stage presence and methods fitting her excellently for the portrayal of grand dames and similar roles. It is for such a role, that of Mrs. Burnett in The Man of the Hour, that Miss Younge has been re-engaged by William A. Brady and Joseph R. Grismer for next season. After a short visit to her home in Oklahoma, Miss Younge will sail, on June 23, for Europe, joining a party of friends in London. She will remain abroad two months.

Aside from the preparations attendant upon the elections this week, to occur to-morrow (Wednesday) and Thursday, the week has been a comparatively quiet one about the society's building, as usual at this time of the year. Members are either hard at work filling warm weather engagements, on Broadway or out of town, or have left town for their Summer rest. In the casts of the most successful attractions now in town, however, the society is very generously represented. With Mr. Dodson in The House Next Door at the Gaiety, for instance, important members of the society are Fania Marinoff, who plays Esther Jacobson, Regan Hughston, the Adrian Jacobson, and Frank Losee, who plays Sir Isaac Jacobson. Reginald Mason is playing Willie Loveall in support of William Collier and The Man from Mexico down at the Garrick, and Isabel Waldron, who was at the West End Theatre last week with David Warfield in The Music Master, has the distinction of having played the role of Mrs. Andrew Cruger in that play ever since its first performance, having originated the part at the play's first performance. Miss Marlowe and Mr. Sothern, both notable members of the society, in their company now at the Academy of Music, have several fellow-members enrolled, including Malcolm Bradley and Frank Riker.

The last meeting of the present Board of Directors was held at the offices of the society yesterday afternoon.

When the Euclid Avenue Garden Stock company, in Cleveland, opened its Summer season May 24 the play chosen for the first appearance of the players was Mrs. Fiske's success of two or three seasons ago, The New York Idea. The production was a most commendable one and came in for much praise from the Cleveland press. Katherine Grey is the leading woman of the Euclid company, her presence being a sufficient guarantee that the principal female roles will be portrayed in a thoroughly competent and artistic fashion. Another society member prominent in the organization is John Steppling, who is playing the character and comedy roles.

Wright Huntington, the first charter president of the Actors' Society, is now leading man of the stock company at the San Souci Theatre, Chicago, having been especially engaged for the Summer season. Virginia Harned is the leading woman of the company, and for the second week's bill her former vehicle, Anna Karenina, was chosen. In that play both Mr. Huntington and Miss Harned were seen to excellent advantage. During his engagement Mr. Huntington will be seen as John Christison in The Dancing Girl, a role which he originated at the first production of the play at the Lyceum Theatre in this city, when Miss Harned was the Drusilla Ives and E. H. Sothern the Duke of Guisebury, in August, 1891.

George Drury Hart, the leading man of the Baldwin-Melville Stock company at the Bijou Theatre, Nashville, Tenn., made a success of no small proportions when that company recently presented The Man on the Box. Mr. Hart played Lieutenant Robert Warburton, Henry Dixey's former role.

Roso Marston is meeting with success in the stock company at Santa Cruz, Cal.

Thaddeus Gray has been engaged for a two weeks' special appearance as leading man with Jane Kennark.

Robert Haines opened his engagement as leading man with the Cook Stock company at Springfield, Mass., as Strongheart in the De Mille play of that name.

Charlotte Wade Daniels played Jessica Reed in Corse Payton's revival of The Gilded Fool last week, over in Brooklyn. Minna Phillips, Mr. Payton's leading woman, is a valued member of the society, also.

Paul McAllister has duplicated his former Western successes during his engagement as leading man of the Valencia Theatre Stock company in San Francisco.

John Hyams and Leila McIntyre (Mrs. Hyams), will begin a thirty weeks' vaudeville engagement over the Orpheus circuit July 24, opening at the Majestic Theatre, Chicago.

Her numerous friends in the society have been immensely pleased to learn of Mildred Holland's success in her new play, In Glass Houses, presented at the Colonial Theatre, Cleveland, last week.

Frank Gilmore assisted at the performance of The Servant in the House when that play was given recently for the benefit of the Chicago school teachers.

Joseph Grismer and Thomas Wise are busy men at present, despite the warm weather, rehearsing Gentleman from Mississippi companies at the Bijou.

THE LAMBS' GAMBOL.

THE ACTORS' FUND GETS $8,282 FROM THE BENEFIT PERFORMANCE.

The Tour an Unprecedented Success—The Gross Takings Nearly $140,000—The Lambs Net a Profit of More Than $100,000—A Frolic at Luna Park as a Finale.

With a benefit performance for the Actors' Fund at the Metropolitan Opera House on the evening of May 31 and a visit to Luna Park on June 1, the Lambs brought to a close their annual gambol, which has been an unprecedented success in every way.

The benefit for the Actors' Fund profited that great charity $8,282. The total box-office receipts for the tour, exclusive of this performance, were $121,137, and other sources of income, such as the sale of programmes, etc., raised the gross takings to about $130,000. The expenses of the tour were about $30,000, thus leaving a net profit of the sum of $100,000 which the club started out to raise. That the expenses were not heavier is due to the fact that in every city the manager of the local theatre donated the use of the house, rent free, and that the firm of Klaw and Erlanger met all other expenses save those of transportation.

Performances were given in ten cities, and to the total available for use by the Lambs in the purchase of their new clubhouse New York contributed for the one performance $32,600, and Chicago, for two performances, $30,000.

The entire trip was made without a mishap, and in every city every member of the club on the bill made his appearance in the street parade. For the benefit performance for the Actors' Fund some changes in the cast were made unavoidable, as the performance was not in the original schedule but was arranged after a suggestion was made in THE MIRROR, bearing date of May 29 and issued May 25. For this performance William Burress succeeded Edward Harrigan as end man and Dan Collyer took the place of Eddie Foy.

In other respects the final performance at the Metropolitan was like the original in that great auditorium and those "on the road," although there were variations in all of them in accordance with the inspirations of the moment. The great theatre was thronged, members of the profession seeming to predominate, and members of the profession, of course, enjoying the details as they were developed as no one outside of it possibly could.

The minstrel first part, as was remarked by many on the occasion of the first performance, was the best that this generation has enjoyed. It made most pretentious performances of this character seem tame and without relish by comparison. Victor Herbert, as band leader, being first disclosed, was of course the first to win recognition from the audience; but as the men famous in other stage walks were now easily recognized, some for the two substitutions noted, they were most heartily applauded. De Wolf Hopper, Charles Evans, Mr. Martinetti, Raymond Hitchcock, Macklyn Arbuckle, Andrew Mack, and Nat M. Wills were severally favored, and the songs and jests were received with great favor and amusement.

The forum scene from Julius Cæsar was a fine exposition of converted work aside from that of James O'Neill and De Wolf Hopper as Brutus and Antony. Where, indeed, could such an assembly as citizens, lictors, and members of the mob be found? It included Wilton Lackaye, Dustin Farnum, William Farnum, Joseph Herbert, William Muldoon, and Messrs. Eugene Cowles, Frank Belcher, William Stewart, Macklyn Arbuckle, Mason, Hilliard, Grismer, Scott, Courtleigh, Kellerd, Short, Leiser, Hobart, Greene, Klein, Beinsco, Broadhurst, Presbrey, Royle, Blossom, Thomas, MacDonough, Evans, Charles Hopper, Foy, Wills, Burress, McCloskey, Weber, Fields, Bell, Miron, Hamlin, Charles Ross, Mack, Lawrence, Hitchcock, Parks, Moore, Martinetti, Burt and others.

Joe Weber and Lew Fields never were funnier than in their repetition of The Game of Pool, and "After the Matinee," the song and dance by William Collier and the octette of female impersonators were received with great appreciation.

George Hobart's sketch, A Comedy of Errors, burlesquing a rehearsal, was a delight as performed. Donald Brian as the heroine, Wilton Lackaye as the hero, John E. Kellerd as the villain, Robert Edeson as the friend, Eugene Cowles as the father, Macklyn Arbuckle as the uncle, Raymond Hitchcock as the chorus girl, William Collier as the vaudevillian, Nat M. Wills as "the other vaudevillian," Joe Weber as the Dutch Girl, Lew Fields as the light man, William Burress as the impresario, Digby Bell as the wardrobe mistress, with Clayton E. White, Joseph Miron, Charles Evans, Charles Hopper, De Wolf Hopper, John Slavin, Joseph Herbert, Cyril Scott, Joseph R. Grismer, Robert H. Burnside, A. L. Erlanger, Ignacio Martinetti, Dan Collyer, Andrew Mack, Charles J. Ross, John Mason, George V. Hobart, George Broadhurst, Charles Klein, Eugene W. Presbrey, Edwin Milton Royle, Augustus Thomas, Henry M. Blossom, Jr., and David Belasco in the other "characters" invoked for travesty, left anything to be desired an impossibility of the imagination.

It was an event that well closed the most remarkable enterprise the Lambs have ever undertaken, and placed them, individually and collectively, in a proud position.

SHUBERT PLAYERS VOLUNTEER FOR BENEFIT

The services of many well-known people have been volunteered for the benefit to be given at the Herald Square Theatre on Sunday evening, June 13, by the United Stage Employes of the Shubert Theatres for the family of George Manee, deceased, recently an employee at the West End Theatre. Among those who will appear are the Original English Pony Ballet, Blanche Ring, Melville Ellis, the Marvelous Millers, Lotta Faust and chorus in Carmen the Second, all from The Midnight Sons; Edith Decker and male chorus, Ernest Lambart and the Hello Girls' people; Mr. Lambart, Clara Palmer and chorus in the motor number from Havana; Viola Gillette in Boys Will Be Boys from the Beauty Spot, Eddie Foy, Jess Dandy, Emma Carus, Walter Lawrence, George Fawcett, Josephine Brown Jones and Healy, Whiting and Pringle, Bert French and Alice Els in Les Apaches, and an orchestra of twenty-five pieces under the direction of Manuel Klein. The stage will be under the direction of R. H. Burnside, of the Hippodrome.

A GIFT FOR MISS ROBSON.

At the last performance of The Dawn of a To-Morrow at the Lyceum Theatre last Saturday night the members of Miss Robson's company presented the star with a large silver punch bowl filled with roses and lilies of the valley and engraved with the names of all members of the company. Aubrey Boucicault made the speech of presentation. Walton Bradford, the representative of Lichler and Company, in charge of Miss Robson's company, was presented at the same time with a handsome gold headed cane.

THE VACATION PERIOD.

IN SEARCH OF REST, PLAYERS DEPART FOR VARIOUS LEISURE RESORTS.

The Outgoing Steamers Carry Numerous Theatrical Folk—The Adirondacks, Nantucket and the New England Vacation Towns Popular with Those Who Wish to Remain Within Call of Broadway—Vacation Notes.

This is the time of year when the players, after long and tiring seasons, leave the city in large numbers for their Summer homes or the various vacation resorts. During the past fortnight the departures have been numerous and many of the popular haunts of the player folk along Broadway are now but sparsely patronized.

Charles W. Young writes from Mt. Clemens, Mich., a resort very popular with theatrical people: "From a town of 2,000 people, twenty-nine years ago, to 10,000, the present population of Mt. Clemens, this popular health resort still continues to attract a great number of professional people yearly. Among the early theatrical pioneers we find Gus Williams, Joe Lang, De Witt Cook, McIntyre and Heath, Emerson and Clark, Billy Hoey, Charles W. Young, Tommy Winnett, Barney Fagan, Edward R. Lang, and George H. Primrose. In its early days two hotels and one bath house comprised its all, while at present it has fourteen first-class hotels, one hundred and fifty good boarding houses and ten bath houses. The latter are without exception among the finest in the world. The streets are all paved, making some of the finest riding and driving boulevards to be seen in any part of the country. The walks are lined with shade trees whose branches overlap, making a perfect archway of perpetual green shade. The healing propensities of the water are known far and wide, and makes this pretty little town one of the most famous of all natural mineral resorts. A most common sight is to watch the afflicted arrive in all sorts of wheel chairs, carriers, etc., and to note that after several baths, with the aid of a cane, they begin to regain the use of their limbs, and after a few more baths even canes become a thing of the past and on leaving Mt. Clemens a Marathon would be a pastime for the patients. Autoing, fishing and boating are only a few of the popular pleasures which can be enjoyed here, motor boats plying always up and down the river carrying crowds of pleasure seekers and anglers. The national game of baseball can be enjoyed by a short trip on the trolley to Detroit, only a forty-minute ride. Last, but not least, there are three moving picture theatres, known to the profession as Hammerstein's, Percy Williams' Orpheum and Hubber's, and these help to liven things up a bit. A treat in the way of a high class vaudeville entertainment helped to arouse every one in town last Thursday. The bill was made up of those professionals here on their vacations, and included Rice and Provost, Ed S. Allen, Sheere and Burton, James Francis Dooley, and moving pictures. Every one in town feels his indebtedness to the artists.

"Decoration Day, the official opening of the Summer season, found the following professionals booked at the leading hotels: Henry V. Donnelly, of The Family company; Harry Martell, wife and daughter, and James Lowry, at the Colonial; Walter Fessler, of A. H. Woods' staff, at the Sherman; Charles Gebest and wife, of George Cohan's company, at the Medea; Charles E. Taylor, Gladys Sears, Daniel D. and Mae Scullen, Ed S. Allen, all of The Tiger Lilies, at the Southern; Sam Lee, of Cohan and Harris' Minstrels, at the Eastman; Frank Deshon, the star of A Knight for a Day company, Medea; Montgomery Moses, manager for the Trent Theatre, Trenton, N. J., and Ruby Raymond, at the Medea. Will Hyde, of Brooklyn, who was confined to his bed for two weeks, is improving very fast at the Medea. William Kibble in future will be sole owner of the A. W. Martin's Uncle Tom's Cabin company. Nick Norton just arrived and went to a meeting of his fishing club at Lakeside. Ed S. Allen, "the man with the kodack," has taken a picture of everything in town. Mae Scullen is here for rheumatism (I hope she don't get it). Sam Forrest and wife, of The Man of the Hour company, are visiting friends here. James H. Rhodes arrived this morning looking fine. T. M. Leary, business manager for Fritzi Scheff, is improving very fast. H. J. Porter, manager of the Atheneum, Jackson, Mich., is at the Colonial. David Shubert, father of "the Shuberts," is here for his yearly visit. Gladys Sears is resting before opening on vaudeville time. Elenore Southern and her mother are entertaining friends, telling about The Girl Question. W. C. La Tort is visiting friends for the Summer. Jack Lawrence and Maud Harvey just arrived for a six weeks' stay.

"It looks as though the T. M. A. Home would come to Mt. Clemens after the meeting of the Grand Lodge at Minneapolis next July, as I am told that this is the favored spot. I have six fine spots for them, and have arranged with the local business men to have a meeting with the committee from Detroit June 5 to decide on a location that will be donated by the city of Mt. Clemens in case the Grand Lodge decides on coming here.

"J. C. Norris, the Chicago agent, has rented Nelson's Opera House for the Summer and will run pictures, vaudeville and stock. The Great Svengali is playing to unusual business this week. Rismor, the Himalayan Yogi, and Aza, the Astral Wonder of India, are looking for a piece of property to build a home here and retire from the stage. Bert G. Clark, Gerald Griffin, Mr. and Mrs. Joseph Cawthorn, Mr. and Mrs. James McDonald, William J. Love, and David Kline have all been here, taken their usual baths and are on their way. (Percy Plunket please write). Charlie Gebest is the star fisherman this year (eleven dogfish in one day)."

Although Eleanor Robson had intended to spend the warm months motoring through the Maine woods, she has changed her mind (a charming woman's legitimate right) and will sail on the *St. Paul* next Saturday, June 12, for a trip through Europe, with a delightful stay planned in Paris.

Frank Worthing departed last Saturday on the *Celtic* and will spend his Summer in Scotland, returning to New York later in the Summer in time for rehearsals for Mr. Belasco's production of The Open Door.

The Nantucket colony will be well populated this season with theatrical folk, as usual. Harry Woodruff, for a time, will be absent from a coterie of which he has been one of the most important members for many Summers past, owing to his success in the Chicago production of The Prince of To-night. A Summer on Nantucket would seem strange if W. H. Thompson and Mrs. Thompson (Isabel Irving), two of the most popular members of the colony, were absent. Grace Gardner, whose people are among the oldest families on the island, is due soon to arrive from Europe, where she has been filling a long and very successful vaudeville tour. Miss Gardner in a smart trap whirling over the road between Nantucket and 'Sconset is a charming picture familiar to the island's sojourners.

Margaret Anglin will spend the Summer at Beverly, Mass., a delightful and exclusive shore town not far from Boston, where she will have President Taft for a neighbor.

Lucy Daly, as has been the custom of all the members of the clever Daly family for many years, will rest at Revere, Mass., the home of the late Dan Daly and Margaret Daly Yokes and of Vinie Daly, Nellie Daly, Lizzie Daly, "Hap" Ward and Harry Yokes.

Elsie Janis is to spend the warm weather making stays of varying length at the popular seashore resorts. Her appearance at Narragansett Pier is awaited with interest by the Pier's "regulars."

Kyrle Bellew and Frank Connor, inseparable, are about now in Tangiers, Africa, and after touring through Spain and France will arrive in London in July.

Janette Reynolds will spend the Summer months at her parents' country place at East Derry, N. H., a small and delightful New England town, where Miss Reynolds delights in golfing, canoeing and long country walks. She will return to New York in August for rehearsals.

Grace Greig and William A. Brady, her manager and husband, sailed on the *Campania* last week for a tour of the European resorts.

Frances Starr this Summer will enjoy her first glimpse of Europe after a long season at the Stuyvesant in The Easiest Way.

Percy Plunkett has gone to Edgartown, Mass., prior to beginning a [illegible] tour for Joe Weber.

Walter Greene will shortly [illegible] in a new motor boat of which he is to be sole owner.

George Seybolt and Mrs. Seybolt (Grace Lyons) will Summer at their pretty place at Beechhurst, L. I., where rowing, boating, bathing and fishing are the important attractions.

Alfred Hollingsworth and Beatrice North (Mrs. Hollingsworth) also have a cottage at Beechhurst, where they will rest until the resumption of their tour with Julius Steger in The Way to the Heart.

Frances Younge will sail June 23 for a two months' European tour.

Will Cressy and Blanche Dayne will spend the Summer alternately resting and motoring about their country place at Lake Sunapee, N. H. Mr. Cressy is an enthusiast on water sports and is the possessor of a motor boat, a sail boat and numerous water craft of more modest types.

Gracie Emmett has purchased a large fruit farm at North Foxboro, Mass., where she will spend the Summer resting and superintending the cultivation of some two hundred and fifty trees and numerous grapevines. Among the latter are five varieties of grapes, and Miss Emmett declares that none of them are sour.

Al. Trahern is not going to get any vacation from present indications. This week he is playing the Long Island circuit of theatres controlled by him with his stock company, headed by Jessie Mae Hall. This makes the third Summer season and the sixty-ninth week of this organization playing the one circuit.

Gertrude Perry, who played the leading feminine role in Graustark last season, will spend her Summer at Bryn Mawr, Pa.

Richard Malay has left for Montreal and will spend his Summer in that vicinity. He will be next season, as last season, in the company of Al. H. Wilson, under the management of Sidney R. Ellis.

Florence Stuber and her daughter Edith will spend the Summer at Rowayton, Conn., where Charles Klein has his Summer home.

Irma La Pierce is spending her Summer at White Plains, N. Y. She will be under the management of Sidney R. Ellis next season.

Ross O'Neal, who was with Sidney R. Ellis last season, has taken a cottage at Asbury Park for the Summer.

Julia Batcheldor will spend the Summer at Lowell, Mass., where she has taken a country home.

Beatrice Earl (Mrs. John A. Himmelein) is at her Summer home, Cricket Lodge, Kelly Island, O., with Mr. Himmelein. Next season Miss Earl will be the star of a permanent stock company in Michigan under her husband's direction.

Aubrey Mittenthal will spend what vacation he can arrange at his Summer cottage at Asbury Park.

Grace Hazard will soon sail for Paris, where she will spend the Summer, and, incidentally, select the costumes for the title-role in The Parisian Model, in which Mittenthal Brothers will present her next season.

Mlle. Pertina, who is to be featured as the premiere danseuse in The Soul Kiss, under the management of the Mittenthal Brothers next season, will arrive in New York in July for rehearsals. Mlle. Pertina is now in England, but she will be remembered by readers of THE MIRROR as creating a sensation when The Soul Kiss was first produced in Berlin.

Harold Vosburgh, who was featured last season by Mittenthal Brothers, will spend his Summer at Atlantic City, and will return to New York in July to start rehearsals under the same management.

James Bevins, who was with The Man of the Hour last season, has taken a cottage at City Island for the Summer.

Harry Hadfield, who has just finished a forty-four weeks' season with The Witching Hour, will spend most of the Summer supervising various stock productions near New York city.

Hilda Spong sailed from New York on the *Minneapolis*, May 29.

On the *Vaderland*, which sailed from New York on May 29, was Zelma Rawlston.

Henry C. Rosenberg, owner of the Metropolis Theatre, sailed for Europe June 2 on the *Kaiser Wilhelm II.* with Mrs. Rosenberg. He will remain abroad all Summer and witness the debut in grand opera of his niece, Lydia Hammerstein, at Leipsic in the Autumn.

Louise Sanford has closed her season with the Texas company and is spending a few weeks with her son, Press Eldridge, Jr., at Yonkers.

Louis Mann and Clara Lipman sailed on the *Deutschland* last Saturday morning for a European tour. Mr. Mann's tour in Jules Eckert Goodman's The Man Who Stood Still has been a most successful one.

J. J. Kennedy and Mrs. Kennedy (Helene Le Warde) are in New York after a long season with the Winnipeg Stock company, and will spend the Summer in and around the city.

Julia Sanderson sailed on the *Lusitania*, May 29, for Liverpool.

DOES AWAY WITH THE CALL BOY.

Dabney Lee Smith, assistant stage-manager of Lew Fields' company, which is presenting The Midnight Sons at the Broadway Theatre, has devised and put into operation a system of calling the players to be ready for their entrances by flashing the electric lights in their dressing-rooms. After conferring with Mr. Fields, who was much pleased with this idea for doing away with the old-time "call boy," Mr. Smith was empowered to make slight additions to the electric switchboard, so that the lights in all the dressing-rooms can be controlled individually. The system has been tried and is said to work well.

For the "half-hour" before the rise of the first curtain Mr. Smith flashes the lights in all the dressing-rooms once. Fifteen minutes before the curtain he flashes them twice. When the overture begins he flashes them three times. This does away with the crying of the "half-hour," "fifteen minutes," and "overture." After the curtain has gone up for the first time only one signal is necessary, that of three flashes, which is always understood as an immediate call to the stage. Thus, for instance, all the electric lights in the dressing-rooms are flashed three times after the *entr'acte*.

THE MOTOR GIRL AT THE LYRIC.

At the Lyric Theatre next Tuesday night, June 15, The Motor Girl will replace the Great John Ganton. Georgia Caine heads a promising cast, including Adelaide Sharp, Elizabeth Brice, Bessie Franklin, Helen Adair, Martin Brown, Cook and Lorenz, George Pauncefort, James Carson, George Majoroni, Carroll Clucas, and George Callahan. The piece will have its first performance at New Haven Thursday night.

WEBER AN ALLY OF KLAW AND ERLANGER.

Joseph Weber announced last week that for next season he would book his attractions only in houses controlled by Klaw and Erlanger; also that this firm would undertake the bookings of Weber's Music Hall, Mr. Weber's New York theatre. Mr. Weber will have four companies on the road next season in The Climax, as well as his own company presenting The Merry Widow and The Devil, and may, possibly, make other productions.

MASON PETERS SECURES CHARLES GRAPEWIN.

Charles Grapewin has contracted to appear under the management of Mason Peters for the next five years. Mr. Grapewin will open the season in a comedy, entitled Above the Limit, which was expanded from a successful vaudeville sketch as was The Awakening of Mr. Pipp, in which this comedian has been seen for the last six years.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Again the rumor of a possible reunion of Joe Weber and Lew Fields is heard on Broadway.

The closing performance of The Fair Co-Ed at the Criterion Theatre on May 29 was attended by many students from Columbia and Yale, boxes and blocks of seats having been reserved by the baseball teams of the colleges and their supporters who watched the ball game on Columbia South Field, Saturday.

The Coburn Players appeared in an open air performance of Twelfth Night on the lawn of the campus at New York University on the evening of May 31.

London opinion of Charles Hawtrey's new play, What the Public Wants, does not seem to be favorable.

It is reported that Signor Campanini, the conductor, and Oscar Hammerstein have settled their differences, and that Signor Campanini will be first conductor at the Metropolitan next season.

Annie Dirkens, a popular Viennese actress who once appeared at the Irving Place Theatre, New York, has been engaged by Henry W. Savage for an American tour of twelve weeks. In private life she is the Baroness Hammerstein.

Cleo de Merode danced at an entertainment given in Paris on June 8 by Frederick Townsend Martin.

The Boy and the Girl is another piece original with the Bank Officers' Association, that clever organization of Boston amateurs that has supplied several successful vehicles to the professional stage, and was produced at the Tremont Street Theatre, Boston, about two years ago.

Ernest Truex, who played with Lillian Russell in Wildfire this season, may enter musical comedy next season under the management of Harry Askin.

In the open air on Washington Heights, alumnæ of Wellesley College, formerly members of the Barnwallows, a student organization, May 29 presented a burlesque entitled The Rogers Sisters at Wellesley.

Helen Allyn, an American singer, has been engaged to sing at the Komische Opera, Berlin.

From Paris comes a statement that Oscar Hammerstein may take over the management of La Scala, at Milan, Italy.

Oscar Hammerstein has engaged for next season Marie Delna, a French contralto, who has never before sung in this country.

Preston Gibson, a Washington journalist, has written a new play entitled Success Succeeds, which will be produced by the Shuberts at the Belasco Theatre, Washington, on June 14.

Charles Mealy, a local athlete of Baltimore and manager of the Mount Washington baseball team of that city, was severely injured at the Baltimore society circus on May 30 in the attempt to perform a difficult athletic feat.

The Professional Woman's League paid its customary visit to the Actors' Fund plot at the Evergreens Cemetery on Decoration Day and distributed cut flowers upon the graves. "Aunt Louisa" Eldridge's grave received special attention.

Egisto Tango and Alexander Birnbaum, conductors of the Komische Opera, Berlin, have been engaged for next season by the Metropolitan and Manhattan Opera houses, respectively.

R. E. Johnston has sailed for Europe to arrange for Albert Spalding's appearances with orchestras in London and on the Continent.

The old Hippodrome company, which controlled that enterprise before it came into the possession of Messrs. Shubert and Anderson, will hold a meeting on June 10 to have an accounting and to dissolve the company.

German critics declare that Brewster's Millions, recently produced in Charlottenburg, is not a success.

William Beach, who is now playing in The Traveling Salesman in Chicago, owns the prompt book of The Misanthrope, made by Molière himself.

Grant Mitchell will play a prominent role in An American Widow, Kellett Chambers' comedy, which Henry B. Harris will produce next season.

Maggie Fielding has been engaged by Henry B. Harris for An American Widow.

Malcolm Duncan, who will be seen in The Third Degree next season, owns the sword worn by Richard Mansfield in the original American production of Cyrano de Bergerac.

Paul Wilstach's play, What Money Can't Buy, in which Emmett Corrigan is starred by Joseph M. Gaites, has been changed in title to read Keegan's Pal.

Harry C. Egerton, manager of the Princess Theatre at Montreal, Canada, who has been ill for some time, is now on the highroad to recovery.

The Curzon Sisters, of Jackson, Miss., who have been exhibiting their specialties in Europe during the past year, are visiting their parents here for a few weeks, returning to New York soon.

Charles M. Lanning, manager of the Auditorium, Burlington, N. J., has purchased a new 35-horsepower auto of which he is proud.

Mrs. Charles M. Lanning, wife of the manager of the Auditorium, Burlington, N. J., was injured by a fall while visiting Trenton, and has been forced to undergo an X ray operation.

The Prettiest Girl in Paris is the title of a new musical comedy that will be produced in Chicago in the early Fall. The book is by Aaron Hoffman, music by Harry Von Tilzer.

John A. Daley, late of the Poynter Stock company, Cleveland, O., arrived at his home in Fall River, Mass., May 26.

Manager Charles A. Goettler, of the Girl Question company, his brother, Manager Alphonse A. Goettler, of The Time, the Place and the Girl company, with a party of New York friends, have gone to Fall River, Mass., for a few days' trout fishing May 30.

Leo Slezak, the Viennese tenor recently engaged by Oscar Hammerstein for the Manhattan, made a pronounced hit at Covent Garden, London, on June 2, in Otello.

A son was born to Mr. and Mrs. Augustus Pitou, Jr., in Chicago on June 2. Mr. Pitou was business manager of The Traveling Salesman company, in which Mrs. Pitou (Gertrude Coghlan) played the leading role up to the time of her withdrawal from the cast on March 19. Mother and son are said to be doing well.

Lucille Miller, an amateur who appeared as prima donna in Pinafore at the Alvin Theatre, Pittsburgh, on June 2 at a performance given for charity, broke her finger by a fall, but continued the performance without having her hand bandaged.

Maude Odell, of the company which went with Billie Burke to London to play in Love Watches, returned to America on the *Caronia* June 2. Miss Odell while in London was constantly confused by the public with the English actress of the same name, and many amusing mix-ups of mail, etc., was the result.

Laura Burt has been engaged to originate the part of Aline in Success Succeeds, which will be produced at the Belasco Theatre, Washington, D. C., June 14.

Ford I. Shotwell has had his play, Balance, accepted for a Broadway production beginning Nov. 15. When given a trial performance late this season it was received with much favor.

For Billy the Kid, Frank Dickson, Walter James, Frederick Brandon, John E. Mackin, Archie Patterson, Martha Davidson, Charles Coldren, Louis Peters, and Edward Smith have been engaged.

The Hatch Carnival Company, which was booked in Little Falls for the week of June 7, in connection with the Elks' State conclave, was unable to fill the engagement owing to a previous contract made in another city which cannot be broken. The Crescent Amusement Company, of Philadelphia, was engaged to fill the vacancy.

Last Friday night at the Astor Theatre occurred the 350th performance of The Man from Home.

Walter J. Parker, Mayme Zorb, William Gross, Charles E. Whitney, and H. F. McDonald have been engaged for Deadwood Dick's Last Shot. Mr. McDonald is to play Dick.

Delancey Barclay, Robert Erickson, and Miller Sandlass have been engaged by Charles H. Wuerz to support James Kyrle MacCurdy in The Yankee Doodle Detective.

Charles H. Wuerz has acquired the producing rights for Anita, the Singing Girl, a semi-musical melodrama, and will open the season for this attraction about Aug. 3.

Nettie Black is now playing Mrs. Witherspoon Copley in The Girl from Rector's at Daly's Theatre. This is the part originated by Elita Proctor Otis.

It is rumored, but not confirmed, that Lawrence Irving and his wife, Mabel Hackney, will tour this country next season in The Incubus, under the direction of the Shuberts.

John Wingfield, formerly manager of the Racine Theatre, Racine, Wis., will have charge of the Schwarts at Waukegan, upon his return from England.

Lynn A. Osborn, of the DeLacy Stock company, was married to Mina Sutton, of Seattle, Wash., immediately after the matinee at the City Theatre, Brockton, Mass., May 29, and appeared as usual in the cast the same evening.

Pearl Tangley, who was booked this week at the Shubert in Utica, was obliged to cancel her engagement on account of the serious illness of her mother.

Edward T. Langford replaced Felix Krembs as Beverly Cruger at the three or four final performances of David Warfield's West End Theatre engagement in The Music Master last week.

Mary Garden was billed to appear at the opera in Paris on June 4 in Romeo and Juliet, but failed to appear. It is rumored that her indisposition is serious.

The auction sale of seats for the opening performance of The Follies of 1909, which will be produced on the top of the New York Theatre June 14, brought more than $5,000.

Marie Pavey tendered a farewell dinner to her aunt, Mrs. Carmontelle, at the Elks' Banquet Hall, Portland, Me. Mrs. Carmontelle is leaving her niece here and going to New York city. This is their first separation in ten years, during which time Miss Pavey has become a great favorite here. Her latest triumph was in the role of Phoebe Puckers, the maid of all work in Prince Chap. It is said that when her aunt heard the applause which greeted this success she was much affected, and said that her task as teacher was accomplished.

Nellie Black has joined The Girl from Rector's company, playing the role formerly portrayed by Elita Proctor Otis.

Eloise May Clement, leading woman, who appeared last season with James O'Neill, has left the stage and entered the Sisters' Hospital at Los Angeles to become a trained nurse.

From Paris, Oscar Hammerstein announces that he will next season produce Feuersnoth, Richard Strauss' new opera; also that he has secured the rights to American production of all the new Strauss operas.

Rumor, unverified, declares that a new theatre will be erected upon the site occupied by the private dwellings at Nos. 113 to 123 West Forty-third Street, which have been recently sold.

Paul Jones Chute, a Boston dancer, who has made numerous appearances in amateur dancing affairs and at one time filled a short professional engagement in Edward E. Rice's production of The Show Girl (known earlier as The Cap of Fortune), has been engaged by Loie Fuller for the dancing corps of the Boston Opera House.

When The Candy Shop opens next week at the Studebaker Theatre in Chicago, Louise Dresser, John Barrymore, Malcolm Williams, and Eva Francis will be missing from the cast that made the success of the New York run of the piece. Jack Hazzard is to play the role of John Sweet and the other parts will be in new and equally competent hands.

Paul Everton, who for several seasons past has been playing in The Lion and the Mouse, has been selected by Henry B. Harris to play Richard Brewster in one of the companies playing The Third Degree.

Vernon Clarges has been engaged by Henry B. Harris for his production of The Noble Spaniard.

Cohan and Harris have begun to make arrangements for the annual outdoor entertainment for the benefit of the Home for Destitute Crippled Children. The event will take place early in August at the Polo Grounds. Mrs. A. L. Erlanger is president of the Home.

William Gorft, brother-in-law of J. Rann Kennedy, and his daughter were slightly injured in a runaway at Stamford on June 3. They were visiting Henry Miller at the time.

Mrs. Fred Hudson and daughter Arline will soon visit the family of C. A. Steuver at St. Louis, Mo. Mr. Steuver is one of the principal owners of Fontaine Ferry Park, and Mrs. Hudson was formerly Alice Verona, the prima donna.

Colonel Charles A. Shaw, the veteran Louisville, Ky., manager, will, as is his custom, spend a portion of his Summer vacation at his old home in Louisville, and then proceed to Gotham.

The death of David Stiglitz, a youthful member of the Louisville, Ky., Military Band, was particularly sad from the fact that a bright career as a composer seemed destined to be his.

Manager James B. Camp, of Louisville, Ky., is a very busy man on several of the important committees in connection with the coming meeting of the Imperial Council of the Ancient Arabic Order of Nobles of the Mystic Shrine.

Auguste Durand, who died in Paris recently was head of a well-known music publishing house of that city. He also composed many works for piano and organ. He was an officer of the Legion of Honor.

Augusta Zuckerman, of New York, made a very favorable impression upon her audience at a piano recital in Bechstein Hall, London, on June 3.

Bertha Ellen Curtis, who on May 24 became the wife of George W. Rector, son of the well-known Broadway restaurateur, appeared in the chorus of several musical comedies last season.

Guido Marburg, who was business manager of The Witching Hour for the Shuberts last season, has been acting as business manager of The Revellers, Charles Richman's play, for that firm.

Mary Bland, leading lady in the John Drew company, who underwent an operation for appendicitis about three weeks ago at Omaha, Neb., was able to leave the hospital June 1, and expects to resume her place with the company.

Rudolf Bessier is to make the English adaptation of Henri Bataille's Le Scandale, which Charles Frohman is to produce both in this country and England.

Thompson Buchanan, the author of A Woman's Way, has completed a new comedy, which has been secured by Charles Frohman for a London production during the coming season.

Franklin Ritchie, late leading man in The Clansman, was engaged to originate the leading role in a new military play, entitled Our Boys in Khaki, which had its initial presentation at the Alvin Theatre, Pittsburgh, on Monday, June 7. The piece was written in collaboration by Herman Lechuer and Gregory Betz.

A strawberry festival will be given by the Literary and Dramatic Union at the studios of Irene Ackerman, Broadway and Sixty-fifth Street, to-morrow evening. The theatrical part of the entertainment is under the direction of Miss Ackerman. Mrs. Hudson Liston and Mrs. Harry Leighton have charge of the reception.

Tessie Lawrence, who has been ill at St. Louis, Mo., for the past four months, has regained her health and will return to New York soon.

Lincoln J. Plumer Grant, who has been playing "Fat" in A Stubborn Cinderella, closed a successful season of thirty-seven and a half weeks at Appleton, Wis.

Rose Emerson (Mrs. Link Plumer) has closed a successful season as Texas West with the Texas company and returned to New York.

Probate on the will of the late Charles Warner, who died in this city last winter, has been granted to his daughter, Grace Winter, in England. The gross value of the estate is about $22,500. The bulk of it will go to his daughter, Grace Warner, and to his son, Henry Byron Warner.

Pete Raymond is playing with Ferris Stock company, Minneapolis, Minn.

Mrs. Raymond (Eda Von Luke) is resting at her Summer home "Hillcrest," on Lake Cedar, Minn.

At the 148th weekly dinner of the Hungry Club, Saturday night, Grace Van Studdiford will be the guest of honor. At the dinner on last Saturday an unusually brilliant programme was provided.

It is reported from Hong Kong, China, that Hugh J. Ward is doing an excellent business with his repertoire company throughout the Far East.

Oscar Hammerstein was in an automobile accident in Paris on June 5, but was injured only very slightly, no bones being broken.

It is reported that Paul Linsemann has secured the lease of the Irving Place Theatre from August Luchow, the present lessee.

Alleging violation of the fire inspection law, the police on Sunday closed Adolph Gerinling's new theatre at Rockaway Beach.

Billie Burke, says a Paris report, has adopted the ten-year-old girl child of a recently deceased friend, Mrs. Thomas Watson.

J. C. Malaidy is now at work upon a study of the dramatists of the earlier Georgian period. The preface will attack the position assumed by recent editors of Marlowe and the dramatists of that earlier period wherein they assumed the works to be for the closet and not, primarily, for the stage.

James Francis Sullivan will be featured in Barney Gerard's new production of The Best Show on Broadway, now in rehearsal. It will open at Atlantic City in August. Mr. Sullivan is under a two years' contract.

Al. H. Wilson has purchased a home on the Palisades at Grantwood, N. J., near to the home occupied by Sidney R. Ellis, his manager. Mr. Ellis says that Metz in the Alps, one of Mr. Wilson's most successful plays, was suggested to him by a climb of the steps up the Palisades.

Madame Schumann-Heink has been added to the list of singers engaged for the Saengerfest to be held at Madison Square Garden, June 19 to 22, inclusive.

Charles Kenna has been engaged for a part in The Candy Shop.

As a result of a campaign begun against billboard advertising by the Cantabrigia Club, a women's organization of Cambridge, Mass., many local outdoor advertisers have consented to seek publicity only through newspaper columns.

Kate Emmett has had several offers to create character parts in new plays for the coming season. Miss Emmett has decided to give up playing "boy" parts.

Arnold Daly has bought the American right to Know Thyself, a French play produced at the Comédie Française in January, and will produce the piece next season in New York.

William Brewster, manager for Miss Marlowe and Mr. Sothern; Frank Payne, press representative for Henry W. Savage, and Helen Ten Broeck were among the passengers sailing on the *Philadelphia* last Saturday.

It is said that Eugene Walter is about to write a play for the use of Alla Nazimova.

Last night, at Atlantic City, the newest Ziegfeld production, The Follies of 1909, to be the Summer attraction at the Jardin De Paris, had its first performance. The New York premier takes place next Monday night.

Because of an insufficient number of exits the La Salle Theatre, Chicago, was closed by order of the building department on June 4.

Charles Frohman has announced from Paris that he will produce in New York Edmond Rostand's play, Chanticleer.

Henry B. Harris' season at the Hackett Theatre will open in August with Channing Pollock's new play, Such a Little Queen.

News of the Stock Companies

The Calumet Stock company has been at the Calumet Theatre for three weeks, playing to good business both matinee and evening. They will continue for another four weeks.

The Mary Davis Stock company will open in Pittsburgh, Pa., at the Grand on June 7 with the four-act play, The Heir to the Hoorah. The part of Kate Brandow will be taken by Lillian Kemble; Edward Mackay will play Joe Lacey, Margaret Dills will be seen as Mrs. Lacey, and Walter Edwards as Dan Lacey. Charles Abbe will be Bud Young and Gerald Griffin as Lou Perry. The complete roster is as follows: Lillian Kemble, Edward Mackay, Walter Edwards, Margaret Dills, Charles Abbe, Katherine De Barry, Gerald Griffin, Phyllis Sherwood, Francis Learned, Joseph Green, Frederic Summer, Ralph Dean, W. J. Constantine and stage director, Oscar C. Apfel.

The Len B. Robinson company will inaugurate a season of Summer stock in the Catskill Mountains in the following towns: Delhi, Walton, Ellenville, Sydney, Monticello and Liberty. The roster of the company includes Walter Curtis, Ralph A. Pehl, Roy Gough, John W. Lott, Florence Martinez, Iola Langdon, Edith Salter and Rose Manning. The stage of the company will be under the direction of James Wilson, while Benjamin Davis will have charge of the company. The season opened May 31 and will continue for sixteen weeks.

James D. Proudlive, of Bartlesville, Okla., musical director, formerly with the Earl Burgess and Chester Bishop companies, has signed with the Hickman-Bessey company A, now playing the McAdam circuit of parks and airdomes in Oklahoma and Texas.

The North Brothers Stock company presented The Cowboy and the Lady in the airdome at St. Joseph, Mo. This company is favorably remembered here from last engagement.

The Henderson Stock company played in the airdome at Princeton, Ind., May 24 to June 5, to good houses.

The Franklin Stock company played in the airdome at McAlester, Okla., to good business during week of May 24. The Cameron Stock company opened there May 31.

Nan Hewins is playing soubrettes and ingenues with the Edna May Spooner Stock company.

Walter McMillan, of the Latimore and Leigh Summer Stock company, gave a short address on "Success" to the students of the public school at the close of their term in Athens, O., last week.

Carrie Thatcher assumed the leading role in The New York Idea at an hour's notice with the Euclid Avenue Garden Stock company, Cleveland, playing the part for two performances in a highly commendable manner.

The Wikoff-Drew Stock company, under the management of Carroll Drew and Will J. Wikoff, opened the season at Ottumwa, Ia., Thursday, May 27, and instantly won favor. The company, a strong one, is as follows: Will J. Wikoff, Carroll Drew, Fred Bartlett, George L. Dick, Tom Watts, John Lewis, George Keilhack, Pierre Watkin, Agnes Dent, Bertha Bartlett, Marie Romerill, Gail Hamilton, Christie McLennan and Irma Wikoff. Fred Bartlett is the scenic artist, and has put up some very good scenery for the different plays, and everything is going along nicely.

Poli's Stock company opened their fifth successful week on May 30 at Poli's Theatre, Wilkes-Barre, Pa., (W. D. Nealand, resident manager), in The Heart of Maryland, to capacity audiences. The company has scored a great success and crowded houses are the rule. Margenrite Fields, the popular leading woman, has become a great favorite with Wilkes-Barre audiences, and her portrayal of Maryland Calvert won enthusiastic praise. Franklyn Munnell, the lgading man, played Col. Allen Kendrick commendably, and Brandon Evans scored a hit as Colonel Thorpe, the spy. Others in the company who are becoming great favorites are Harry B. S. Stafford, Frank Darien, Claudia Lucas, Edwin Barbour, Bijou Washburn and William Elliot. Loretta Wells, late with Blanche Bates, replaced Edith Crolius as character woman on June 5, and Thornton Friel joined on June 3 as character man. At Piney Ridge is scheduled for the week of June 7 with A Bachelor's Honeymoon and Sahony Jane underlined.

The Armory Theatre (E. M. Hart, manager), at Binghamton, N. Y.—The Armory Theatre Players launched on the fourth week of their engagement in this city May 31, with David K. Higgins' melodrama, At Piney Ridge. The new production of the company, which is already deeply ingratiated in the estimation of local playgoers, received hearty applause from the large audience and was an admirable performance in every way. The company is composed of earnest and versatile players who have fully earned the success they are meeting. Mr. Von Wiethoff made an excellent Jack Rose, and Mr. Robards as "Mark Mriarson performed a clever bit of acting. Miss Hopkins as Cindy Lane surpassed her previous efforts, and her emotional work in this role was received with great applause. Helen Bick as Dagmar had a better opportunity to display her talents than in the previous plays. Mr. Hewitt could hardly be recognized after the lively Dr. Schwartz as Zeb Lane, the old mountaineer. Mr. Glassford is well cast as the Colonel, and the others of the company do creditable work in the various characters. The play has plenty of humor as well as pathos and "heart interest." The cast for next week has been carefully selected, and there will be some changes that will improve the company. Thursdays will be souvenir matinees, and coupons will be given for beautiful berry and chocolate sets. Matinees will continue Tuesdays, Thursdays and Saturdays. The Parisian Princess week of June 7.

William Farral will join Out in Idaho company at Woodstock, N. B., playing comedy roles.

A new comedy drama by W. W. Underwood is to be produced by the Page Stock company, Rochester, N. Y., very soon. Arthur Byron and Miss Willette Kershaw will have the leading roles.

P. S. Whitham is now playing a short Summer engagement with the new Crescent Stock company, under the management of Frank Carpenter, at the Newell Theatre, White Plains, N. Y. The new policy of the house, inaugurated May 10, from vaudeville to stock, is meeting with approval.

Walter Hoff Seely, through Sanger and Jordan, announces that there is no truth in the rumor that his theatre, the Valencia, San Francisco, will close. The stock company now playing at the theatre is doing a very satisfactory business and will continue.

Robert Goodman, of the firm of Goodman and Batcheider, was in town last week, making his headquarters at the office of D'Arcy and Wolford. Mr. Goodman was engaging a stock company to play at the Court Theatre, Wheeling, for the Summer. The opening bill will be Channing Pollock's play, Clothes. Engagements made included Margaret Snow, Rose Allin, Edna Earle Andrews, Edith Crolius, Morris Foster, William Dale, Fred Rogers, J. Morton Stroch, Harry Andrews, and Henry Buckler.

Mortimer Snow and associate players, who are appearing at the Harmanus Bleecker Hall at Albany, are playing to the most successful stock engagement that has ever been known there. That his efforts to please the public are appreciated is shown by the fact that there has not been one empty seat at any evening performance since the opening night. It seems almost incredible, but Manager John T. Pearsall stands ready at any time to prove that the attendance reaches nearly 20,000 paid admissions every week.

Opening with The Girl of the Golden West and following with The Man on the Box, Raffles, The House of a Thousand Candles, and next week Divorçons and then Old Heidelberg.

This makes the fourth successful season that Mr. Snow has played in Albany.

Ralph Kellard has canceled his engagement to go to Cleveland in the stock company that is to open at the Colonial Theatre on June 7. Mr. Kellard is now playing leading juveniles with the stock company at the Shubert Theatre, Milwaukee, Wis., where he has been since the closing of The Warrens of Virginia, and after a few more weeks in Milwaukee will return East to rest before the opening of the regular season.

The Victor Stock company will open at the Orpheum Theatre (Vincent, Can and Koneke, resident managers), Kingston, N. J., June 5.

Philip Sheffield, formerly with the Pantages Players, is now a member of the Henry McRae Stock company, Tacoma, Wash.

The Summer season of the Chase-Lister company, No. 1, is in full swing. The season opened May 24 in Butler, Mo., when At Risk of His Life was presented to capacity business. Although it rained almost the entire week of the engagement there was no noticeable decrease in business, owing to the fact that the top had been waterproofed and was dry at all times. The roster: Glenn F. Chase, manager; Elmer H. Browne, stage director; E. M. Fritz, musical director; Jack Krall, stage carpenter; W. O. Appleman, F. M. Clabill, Harry L. Dixon, Nathan Dismore, Leonard Goode, Frank Heckman, Banks Headley, Jack Harrison, Charles Jones, Will Jennings, Jack Karrol, Harry Kemmerer, M. F. Kemmerer, Arthur Lines, L. L. Lindsey, Frank Neville, L. F. Ried, Chas. L. Sloan, Earl Taylor, Tom Tibbets, Emery Torbett, Carrie Taylor, Alice Bonita Hughes, Ethel Goode, Adelaide Irving. The repertoire: At Risk of His Life, The Lady and the Tiger, The Girl from the 101 Ranch, On the Chesapeake, East Lynne and Dora Thorn.

NEWS OF THE SUMMER PARKS

Pabst Park, Milwaukee, Wis. This popular music resort opened its gates Sunday, May 30, and was thronged all day. The Carver Show is the main attraction.

Vanity Fair, at Providence, R. I., opened for the season May 29, and owing to weather conditions attendance was small. Speeches were made by Governor Pothier, of Rhode Island; Mayor Fletcher, of Providence, and President Hull, of East Providence. A new open air theatre has been constructed which proved very popular and presented acts by John Clark, Clara May Hammer, Gertie LeClaire and her Pickaninnies, the Edelman Trio, Hayes and Warren, Alma Dean, Wolf and Wolf, and Amos, the comedy juggler. Among the new attractions are the Scenic Railway, the Roller Coaster, Tours of the World, Messina Earthquake, the Mystic Maze, Squeeze, and Topsy Turvy.

Crescent Park and Rocky Point, at Providence, R. I., held their preliminary opening May 30-31, with all of the attractions that have made these shore resorts famous, and catered to enormous crowds. At the Point large crowds were in attendance at the Forest Casino, where a fine open air vaudeville and moving picture show did its proportion of business. The regular season will be opened the first part of July.

Electric Park, at Kansas City, Mo., with Ferullo's Band as the big attraction, began its second week May 31 to immense crowds in spite of threatening weather. A special Decoration Day programme of patriotic airs drew capacity crowds to the big pavilion both afternoon and evening. The bill in the German Village included Manning and Ford, Anna L. Scannell, Gardner and Rees, Lorraine Mitchell, and Armstrong and Ashton, all of whom pleased. The many concessions were popular with the big holiday crowds.

Forest Park, Kansas City, Mo., had Joe Ahern, the death-defying high diver, the act being of unusual excellence, containing also a fancy and trick swimming exhibition. Oberita, known as the Parisian model, was seen in a series of living pictures, aided by magic lantern slides, the subjects being from famous paintings. This act, with other vaudeville features, drew good crowds to the theatre. The Reiter Sisters Orchestra was also much enjoyed. A big display of fireworks Decoration Day proved a hit May 31-June 5.

Fairmount Park, Kansas City, Mo., began its second week May 31 to excellent business. The vaudeville bill given twice daily in the amphitheatre was the special attraction and was well received. The acts included Rand's Dog Circus, Meyers and Mason, and Tachakira, a wire performer. Boating, bathing and fishing continue to be most popular with the big crowds, while a fireworks display was a feature of the Decoration Day programme.

Altro Park, at Albany, N. Y. (Max Rosen, manager), had a satisfactory opening May 29. Many new features have been added, and with favorable weather a big season is assured. The bill included Mlle. La Belle, Four Gladstones, Juggling Jordans, Marvelous Nelsons, Du Bec.

Mlle. La Belle, who makes the daring leap from the automobile at Altro Park, and who a year ago was badly injured in doing so, was again injured in a similar manner May 31, when the auto fell upon her in the net. She was taken to St. Peter's Hospital.

Glendale Park, at Nashville, Tenn., will open June 7 with the B. B. Vernon Stock company.

At Wonderland Park (J. T. Nuttle, manager), Wichita, Kan., the Haviland Musical Comedy company in Said Pasha, May 31-June 5.

Meyers Lake Park (H. B. Ritz, manager), at Canton, Ohio, reports improved weather conditions and consequently increased business. Jean Clement's burlesque circus, the Great Richards, Laura Hower, the Pilots, and Keogh and Wanese week of June 7.

At Paxtang Park, Harrisburg, Pa. (F. Davis, manager), Harry Antrim and Yetta Peters in musical act, Amy Allyn in songs, Demonio and Bell, dancing and singing, and J. S. Rooney in monologue. Fair business May 31-June 5.

Lake Park, at Columbus, Miss., has been leased by the Vaudette (J. W. Mock, manager), for motion pictures.

Lincoln Park, Newport, R. I., opened May 30, with many new attractions and improvements.

Lake Manawa, the popular little Summer resort of Council Bluffs, Iowa, opened its gates to the public Saturday, May 29, with a good attendance. Billy Byrne, manager of the Orpheum Theatre, Omaha, is in charge. Band concerts will be given every afternoon and evening by Professor Jones and a band of thirty musicians.

Luna Park (Ed Stanford, manager), at Johnstown, Pa., opened with the Carroll Stock company May 31 with The Vampire, to big business. Barnum and Bailey gave fine show to immense crowds.

Harlem Park, Rockford, Ill. (Hugh C. Andress, manager), opened May 29 to large attendance.

Electric Park (Frank Rich, manager), El Paso, Texas, opened May 29, made all the concessions free to children, and the cars could hardly accommodate the crowds. This is one of the most beautiful parks west of the Mississippi.

Luna Park opened at Buffalo, N. Y., very auspiciously May 24. Kudara's Imperial Japanese Troupe was the headliner week May 31-June 5.

Idora Park (B. P. Miller, manager), Oakland, Cal.; Patrick Conway's Band, the Peerless Potters, the Bruno-Kramer Troupe, to good attendance.

Rolling Green Park, at Sunbury, Pa.; vaudeville nightly, May 31-June 5.

Island Park, of Sunbury, Pa.; Ruth White, Nevitt and Faust, Bert Lawrence, the Heberts, the Tramp Musicians, May 31-June 5, are drawing large crowds.

At Vallamont Park Pavilion (W. H. Amer, manager), Williamsport, Pa., opened the season May 31. Professor C. W. Davis, Jess Mardo and Belle Hunter, Tyson and Brown, the Chamillee Troupe, the Motiograph and Lecturette, drawing fair-sized and appreciative audiences May 31-June 5.

Pine Lake, at Lansing, Mich. (Joseph Brussel-bach, manager), opened to large crowd and good business May 29.

Antelope Park at Lincoln, Neb., has fallen off in patronage owing to Lincoln's bottom position in the baseball league. Capitol Beach opened May 30. Owing to indifferent patronage last season it was feared this resort would close indefinitely, but Manager Buckstaff has added attractions and a rejuvenated interest is anticipated.

Ramona Park, between Mt. Holly and Morrisstown, N. J., inaugurated the Summer season May 29. A lake and dance floor are among the attractions. Music will be furnished by well-known bands.

Burlington Island Park, on the Delaware River, between Burlington, N. J., and Bristol, Pa., opened May 29. This is a family and temperance resort. A large grove, bathing, boating and fishing are the special features. Music and special attractions on holidays.

Dixie Land Park (J. H. Bugbee, manager), Jacksonville, Fla., excellent band concerts every Sunday.

Tumbling Dam Park, at Bridgeton, N. J. (Howard I. Tyler, manager), was crowded Decoration Day; all the amusements were in full operation and provided plenty of attractions for visitors. In the theatre an excellent bill was offered, including "The Tieches," burlesque magicians, Tom Sprague and Stella Dixon, Robertson and Fanchette, and the Kinetograph pictures.

Hippodrome, at Bridgeton, N. J. (Belford Lore, manager); this new amusement enterprise opened Memorial Day with Jennings' Third Regiment Band, two games of baseball and moving pictures and illustrated songs.

Dreamland Park, Decatur, Ill. (E. S. Baker), manager), opened May 30 with Professor Milroy in high diving; wrestling match May 31.

Crystal Park (James A. Capens, manager), at Sedalia, Mo., opened to good business May 31 with the Dancing DeLacys, the Loveleys, comedy magicians, Jennie Leonard, monologist, singer and dancer.

Bayonne Park (William O'Neil, manager), at Bayonne, N. J., held its regular opening May 29. Thousands attended and enjoyed the many attractions. California Frank's diving horses came in for a good deal of attention. The Pit and Darkness and Dawn were well patronized. The Girl from Boston, a musical farce, was presented in the theatre. Mlle. Therese thrilled the big crowd with her balloon ascents and parachute drops.

Electric Park at Waterloo, Ia., opened May 31 to big business. The Orpheum Theatre (at the park) has the following bill: The Doric Trio, Von Hoven (burlesque magic), the Bergere Sisters, the Warricks and the outdoor act of Howard and Germaine, aerialists, May 31-June 5.

East End Park, at Memphis, Tenn. (A. B. Morrison, manager): bad weather had its effect on business week of May 31-June 5. The bill included Langdon-Lucier and company, Laura Buckler, Burt and Lottie Walton, Clipper Quartette, and Marco Trio.

Waverly Park, at Lansing, Mich. (H. P. French, manager), opened May 29 to good crowd, skating rink and shows doing a very good business. The theatre opened with the Waverly Stock company, May 31-June 6, doing good business and attractions. Topsy Turvy, a farce-comedy, June 7-14.

Sohmer Park, at Montreal, Canada, opened its twentieth season May 31 to a crowded house. A good programme was given of vaudeville and music. Cedora and her sisters in the Golden Globe do a startling act, which is only one of many good attractions.

At Riverview Park, Louisville, Ky., Don Pallipini and his band, with Miss Pallo as soloist, drew large crowds during week of May 30.

Springbrook Park, South Bend, Ind., opened the season May 30 to large crowds. At the Casino, Otis B. Thayer and his company presented the musical comedy, Mr. Wall from Wall Street. Mr. Thayer's company will remain at the Casino through the season, changing the bill once a week. The park and casino will be under the management of Thomas M. Moss, of this city.

Mabel Standish, a young actress, was selected by the Pennsylvania Photographers' Association to pose for pictures demonstrating new effects in photography, in costume and drapery.

Hamilton Mott, lately stage manager for Arnold Daly, has been engaged by Olga Nethersole for next season. Mr. Mott will make his first appearance in Miss Nethersole's company in the part of Trainor in The Writing on the Wall.

Warren Hill has just returned from New Orleans, where he has been stage director for Charles E. Blaney for a season of forty weeks.

A. Jackson, business manager of The Princess of Patches company, under the management of Mr. Nodine, will tour the South this season with that play. The cast includes Helene Hall and other well-known players. The booking is said to be for thirty-five weeks. The season opens Labor Day in Pottstown, Pa.

Luna Park, at Scranton, Pa. (Len B. Sloss, manager); Memorial Day attendance largest on record. Opening at 10 A.M. and closing at midnight of that day, they had twenty thousand paid admissions. The free attraction was the Flying Banvards, which was excellent and much applauded. The band was under the direction of Robert R. Bauer. Stedman's Canine Circus June 7.

At Fresco Park (Vernon C. Seaver, manager), Peoria, Ill., Lone Bill's Wild West has been main attraction several weeks and has been drawing thousands. Concessions are doing nicely, and Summer promises to be a prosperous one.

Lake View Park, at Peoria, Ill.; Hagenbeck and Wallace Circus, May 27, drew immense crowds despite threatening weather.

Wonderland Park, at Minneapolis, Wis., opened May 29 with Professor Robinson and his balloon lion and Patrick and Francisco as chief attractions.

At the Palisades Amusement Park for the coming week there will be in the open air theatre The Widow Winnie Wynne and The Girl from Boston. In the cast of The Girl from Boston are Theodore Kerwald, James Leahy, Jessie Stoner, and Esmer Cornell. One of the big shows is Carlisle's Wild West, in which cowboys and cowgirls take part, among whom are Charles Tompkins, Jack Hammond, Charles Aldridge, Hazel St. Clair, and Grace Phelan, as well as a band of Sioux Indians, headed by Chief White Eagle. The great attraction, however, is Frank Goodale, the boy aeronaut, and his airship, the Palisade, in which he sailed across the Hudson River on Wednesday, circled Grant's Tomb and returned to the park. Other features are Blake's Hippodrome, Willard's Temple of Music, a free circus act by Zingarella.

IN LONDON PLAYHOUSES.

"GAWAIN" RESUMES HIS RECORD OF THE THEATRE AND ITS PEOPLE.

Improved Weather Does Not Make Matters Better—Many Dramas Withdrawn, with the Necessity for Replacing Them—American Plays Announced for the British Metropolis.

(Special Correspondence of The Mirror.)

LONDON, May 29.—It gladdens my Gawainian heart to have to tell you that the welcome arrival of much improved weather has coincided with the equally welcome arrival of thousands of American visitors to these islands. One of the most welcome visitors to land in London was THE MIRROR'S splendid Spring number, which has been pronounced in and around our theatres, vaudeville houses, clubs and so forth as the finest specimen of Spring journalistic goods yet sent across the broad Atlantic.

Mem.—I would have chronicled the arrival of all these welcome guests last week but for another illness snap. But a truce to autobiography. Let us on, on, on, as Beerbohm Tree said to the cabman who wanted to know where to drive B. T., and B. T. couldn't tell him, because he was deep in manuscripts when he sank into the cab. But that is another story, as Rud Kip says.

Alas! another story which I have to tell you is a sad one—a story of still more slumpiness in things theatrical and of many more closures. To the long list I gave you of late I must now perforce add the sudden closure of the Haymarket after ten performances of Love Watches (by the way, *did* I tell you of this?). Also the sudden closure of the Lyric after seven performances of the revised and strengthened version of the otherwise successful Somerset Maugham's drama, The Explorer, and the shutting up, or shutting down, last night of the Hicks Theatre, where that dainty and delightful production, The Dashing Little Duke (with Ellaline Terriss as the D. L. D.), started only a few weeks ago with the greatest possible promise.

Charles Frohman, who was interested with Frederick Harrison with the ill-fated Love Watches at the Haymarket, will (with F. H.) revive Peter's Mother at the Haymarket a week hence. At the Hicks the said Frohman will be associated with Marc Klaw in the presentation next Tuesday of Fannie Ward in Eunice, by Lee Arthur and Forrest Halsey, which play was to have been presented at Terry's on the same date. This imported American play is, I may tell you, only one of many such now underlined for presentation on the London stage. For example, next Wednesday Herbert Sleath will produce Clyde Fitch's drama, The Woman in the Case at the Garrick, from which house Arthur Bourchier withdrew Gillette's adaptation of Samson last night after nothing of a run. Violet Vanbragh (Mrs. Bourchier) will enact the character enacted in your cities by your excellent actress, Blanche Walsh. Sleath will play the husband and Grace Lane the wife.

It has been pointed out to Sleath three times by the London *Referee* that the title of the prolific Clyde Fitch's above mentioned drama really belongs to George R. Sims and Leonard Merrick, who wrote a comedy of that name for the Court Theatre in 1901. Sleath says that he cannot change the name without Citizen Fitch's consent, and that, moreover, the title is an asset. All of which strikes me as all right for Herbert and Clyde, but rather rough on George and Leonard. However, as the old song says, "Of course, it's no business of mine." But if you don't mind I will, with the kind permission of my multitudinous MIRROR friends, just point out, by the way and strictly without prejudice, that the custom of borrowing English play-names seems to me to become rather common in your otherwise always just-dealing republic.

In addition to the above-named two plays there are others coming along from the American market, notably The Music Master (with Dave Warfield, whom we are also all, etc., etc.), The Writing on the Wall (with my esteemed and popular friend Olga Nethersole), and The Servant in the House, which, however, was written by a British subject, unless Charles Rann Kennedy has in the interim become an American citizen.

There have been no new plays this week, save a little batch of fragmentary dramatic snippets produced last Sunday night by the Play Actors' Society. These "samples" of dramatic fare were not of sufficient quality to need my bothering you about them.

The only new feature in theatrical circles since I last had the honor of mailing was the presentation of Hamlet by Gerald Lawrence and Fay Davis as the last of their six weeks' Shakespearean revivals at the Court Theatre. This proved the best effort that Gerald and Fay have yet vouchsafed unto us. Lawrence's Hamlet—made up like that of the late lamented John Philip Kemble—was an excellent all-round impersonation, and Miss Davis (Mrs. G. L.) was a sweet and pathetic Ophelia. The other most striking impersonations in the cast were the Claudius of Kenyon Musgrave and the First Grave Digger of William Haviland.

No, *the* exciting event in theatrical and journalistic circles during the last few days has been the refusal of Play Licenser Redford to permit the public performance of the great Mr. Bernard Shaw's new play, The Showing Up of Blanco Posnet. This play was to have been presented by the Afternoon Theatre promoters at His Majesty's next Friday. These promoters, however, now baffled of their Bernard, have arranged to substitute the pirate play, Admiral Guinea, by Robert Louis Stevenson and William Ernest Henley, with a dancing playlet to be given by the incomparable Genee.

Much discussion has been rife re this new censoring of Shaw, and Shaw has sent to us his brother journalists sundry statements in which he asserts that this last prohibited play of his contains nothing of a sexual sort that could upset any one—as, of course, was the case in that other banned play—banned in England that is—namely, Mrs. Warren's Profession. G. B. S. declares that it was quite a Christianizing, religious trend which startled the censor with regard to The Showing Up of Blanco Posnet. Shaw and those of his—and this time I, too, am of his inclining till I see the actual script—are inclined to think that Shaw has been not too well used. But hereafter as the event shall prove.

In the meantime and in all the public prints Shaw is receiving the very boldest of advertisement. What a lucky Hibernian he is to be Shaw! He is always getting boldly advertised in some form or another. And *(entre nous)* when he doesn't see some sort of Shaw boom in the window he supplies it himself, and always very brilliantly, it must be confessed.

The only theatrical change this week in the West End has been Charles Hawtrey's production at the Royalty last Thursday of Arnold Bennett's anti-yellow press play, What the Public Wants. In my last epistle I gave some account of this clever comedy, which had just been presented at a private performance of the Stage Society. I say "some account," because through having to write that epistle under extreme stress I found after I had mailed that I had left out a small side of copy out of the envelope. I pray you pardon me.

What the Public Wants went splendidly at the Royalty, Hawtrey enacting the haughty newspaper autocrat originally represented by James Hearn. Certain of the original cast, including Margaret Halstan, are supporting Hawtrey, and I am hoping that this play, esoteric as much of it seems, will recoup Hawtrey and his manager, Tom B. Davis, for their poor financial returns over The Noble Spaniard at the same house.

The only other new plays in addition due for production next week are A Merry Devil, a three-act Florentine farce written by James Bernard Fagan for Cyril Maude to present next Thursday at the Playhouse, and The Fires of Fate, written by Sir Arthur Conan Doyle for Lewis Waller to reopen the now closed Lyric withal on June 15. This is described as "a modern morality play." I hope this doesn't mean that it is to be dreadfully dull and dreary.

GAWAIN.

ALUMNÆ SOCIETY MEETING.

The annual meeting of the Society of the Alumnæ of the American Academy of Dramatic Art will be held this afternoon (Tuesday) at two o'clock in Room 95 Carnegie Hall.

IMPROVEMENTS FOR ACADEMY OF MUSIC.

W. H. McElfatrick, an architect, has filed plans for the remodeling of the Academy of Music. New features will be a parlor for women and a smoking room for men.

JOHN CORT'S ATTRACTIONS.

A New Dickens Play by Harry P. Mawson for Max Figman—Other Enterprises.

Several years ago Harry P. Mawson dramatized Dickens' "The Old Curiosity Shop," and his play was performed at the Herald Square Theatre with Max Figman in the role of Dick Swiveller. Mr. Figman's success in this part was so remarkable that he has since, it is presumed, desired again to essay it.

Mr. Mawson has now furnished a new play, based on the novel and to retain the title, The Old Curiosity Shop, with Dick Swiveller as the leading character. Little Nell being eliminated and the part of the Marchioness being elaborated, and John Cort has accepted it for production, with Mr. Figman as the star. Rehearsals will begin in New York in August, and the first performance will be given at New Orleans in September. For Mr. Figman's support Mr. Cort has engaged Lolita Robertson, Ernest Ward, Harry Lorraine, Ruth Gray, Minerva Florence, Harrison Crawford, and Hallett Bosworth. Other important engagements for the production are now pending.

The Cort Theatre in Chicago will open about Oct. 15 with Stanislaus Stange's new comic opera, The Girl from Bohemia, with a notable cast headed by Amelia Stone and Joseph Myron.

Practically all of the Cort attractions will begin rehearsals simultaneously about the first of August. For Commencement Days, by the way, Frederick Bowers, Jane Corcoran, Eva Randolph, Grace Hopkins, Catherine Carter, and Olivette Haines have been engaged.

Mr. Cort, too, has acquired control of the theatres in Provo, Reno, Phenix, Bisbee, and Douglaston, Arizona, towns formerly booked by members of the Inter-Mountain Circuit.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement enterprises filed certificates of incorporation with the Secretary of State at Albany last week:

Richard E. Sause Company, New York; to operate theatres and other places of amusement and to produce all kinds of plays; capital, $100,000; directors, Richard Edward Sause, Cornelius J. Speck, Maurice F. Smith, New York. Mascot Realty and Amusement Company, New York; to carry on the business of theatre and circus proprietors and managers and to produce all sorts of plays, etc., also to establish and operate newspapers; capital, $10,000; directors, Henry A. Wiseman, John H. Davis, Benjamin Davis, New York. Neighborhood Amusement Company, New York; capital, $50,000; theatres, moving pictures and devices; directors, Marion Savage, Henry Siegel, Jacob Hellerstein, New York, Rockaway Beach and Belle Harbor Estates, New York; to manage and lease theatres, casinos, etc.; capital, $5,000; directors, John W. Smith, Charles A. Sieke, Edward J. Shea, Brooklyn, N. Y. The directors of the Charles Emerson Cook Theatrical Company have certified to the Secretary of State that the amount of the capital stock of the said corporation is $10,000 and all of it has been paid. Wallace Munro is president and Henry D. Schaad secretary and treasurer.

ANOTHER "PETIT THEATRE"?

It is rumored that on upper Broadway a new theatre of small proportions and conducted and patterned after Le Grand Guignol in Paris, is to be erected and financed, so the unverified story has it, by Otto Kahn and a small circle of men equally known. The intention is to have the house seat but four hundred, and the prices of admission will be the reverse of the low scale known as "popular." Fred de Gresac (Madame Victor Maurel), the author of The Marriage of Kitty, will be a kind of literary director of the theatre, and she has already announced, in an interview, that the programme is to consist of "three carefully contrasted little plays," each performance, with occasional reviews on "politics, fashionable follies and many other things." The theatre, it is said, will open next season.

MILDRED HOLLAND'S NEW PLAY.

At the Colonial Theatre, Cleveland, last Monday, Mildred Holland produced for the first time a new play by Charles Robert Housum, a newspaper man, and Charles Hopkins, a young actor, entitled In Glass Houses. It is a story of society and theatrical life, and the big scene of the piece shows the stage of a theatre with a performance in progress. Miss Holland scored a personal success of no small proportions, and the general reception awarded the play was a favorable one. The entire cast was as follows: Ann Clive, Mildred Holland; Luther Van Zandt, W. H. Pendergast; Marcus Clive, Edgar Norris; Pier Ellsworth, John W. Sherman; Guy Willetts, Franklin Pangborn; Rev. Mr. Canby Fairchild, Frank Dawson; Potter, George A. Dayton; Mr. Ambruster, Del La Barre; William Smith, John Furnam; Dr. Lewis, Andrew Guise; Wendel, Frank Backus; Jacqueline Clive, Blanche Cornwall; Florence Clive, Anna Barton; Mrs. Naudaine, Brenda Fowler.

MANAGERS' ASSOCIATION MEETS TO-DAY.

The second annual meeting of the National Association of Theatrical Producing Managers will be held at the Astor Hotel to-day (June 8) at 2 P. M., and will be attended by practically all of the well-known theatrical producers of the United States. The uniform success attained in all its undertakings since its incorporation has made the association one of the most powerful organizations in the theatrical world. Although in existence but a year and a half, it has accomplished in that short period more than even its most sanguine member had ever dared to hope. In the matter of settling disputes without litigation, obtaining reduced railroad fares, securing refunds from various railroads, transfer companies, and the like, compelling the faithful observance of contracts, securing new legislation, stopping the piracy of its members' plays, and in general conserving the interests of the producing manager its success has been great. At this meeting several new directors are to be elected and the office of president, now occupied by Hollis E. Cooley, will become vacant, and numerous important questions of interest to the producer of theatrical attractions will be discussed and voted upon. It is estimated that fully one hundred and fifty of the best known theatrical producers will gather at the Astor to-day to outline the policy of the association for the coming year.

OFFENSIVE POSTERS BARRED IN WASHINGTON.

An official order has been issued by the police department of Washington, D. C., which reads as follows:

Hereafter no posters or placards shall be publicly displayed or exhibited which are lewd, indecent, or vulgar, or which pictorially represent the commission or the attempt to commit any crime. Every person who shall display or exhibit any such poster or placard shall be liable to a fine of not less than $5 nor more than $20.

FRIARS ELECT OFFICERS.

After a warmly contested election in which 323 votes were cast, The Friars on June 4 elected officers for the coming season as follows:

Abbot, John W. Rumsey; dean, Charles T. K. Miller; recording secretary, Edward Everett Pidgeon; corresponding secretary, Channing Pollock; treasurer, Henry G. Somers; governors, George W. Sammis, Willard D. Coxey, E. V. Giroux, Reynold Wolf, Frederick McKay, W. C. Smith, Louis F. Werba; road governors, Wallace Munro, Louis Nethersole, and S. Goodfriend.

!! SUMMER PARKS & AIRDOMES 8 OPEN WEEKS 8 !!
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CHICAGO THEATRE NEWS.

COLBURN'S BUDGET OF STAGE HAPPENINGS IN THE WESTERN METROPOLIS.

Virginia Harned in Anna Karenina—Beverly of Graustark—The Servant in the House Plays Second Chicago Engagement—New Playlets—The Climax to Open Powers—Vaudeville.

(Special to The Mirror.)

CHICAGO, June 7.—Virginia Harned gave Chicagoans their first opportunity to see her version of Anna Karenina at The Sans Souci Parc Theatre last week. She met with many annoyances the first of the week, among them the sudden illness of Will D. Corbett, who was to play Karenin. A Decoration Day audience was dismissed on this account. By Wednesday night Miss Harned had conquered adversity and was giving an excellent performance. During the first three acts her Anna seemed too hard, but this fault was almost forgotten in the naturalness and heart-reaching strength of the fourth act. Miss Harned's emotion was true and worthy of her stellar position. She was most heartily applauded. Wright Huntington, having succeeded Wilson Melrose as leading man, played Vronksky. In the long cast were Richard Lyle as Chebatsky, Reymond Bloomer as Levin, George Loane Tucker as Oblonsky, George Jack as Mative, May McCabe as Princess Chebatsky, Margaret Moreland as Kitty Chebatsky, Catherine Calhoun as Dolly, Alice Leal Pollack as Princess Miagkin, Oliver Follansbee as Yashvin, William Norris Bailey as the general, Lola Lamon as the child, Segei Karenin, which she did nicely; Isabelle Irwin as Princess Tverskai, Rose Lamerous as Countess Krunsky, David Fisher as Wassili, Vera Huntington as Anita, George Jackson as Valdimir, Nate Anderson as Kapitonitch, Miss Burnett Radcliffe as Matrowa. There were five acts and except the fourth the dramatization seemed rather stagy than appealing. This week Miss Harned will end her engagement with The Dancing Girl. Considering the limitations of the stage in this theatre and other handicaps the director, Harry McRae Webster, put the big production on very well.

A dramatization of Beverly of Graustark, by Robert M. Baker, was offered at the Studebaker last week, first time on a metropolitan stage, by A. G. Delameter and William Norris, who announced that they had been incorporated. Beverly of Graustark is not the same as Graustark, but by the same writer, George Barr McCutcheon. It offers less opportunities because a reigning princess falling in love with an American young man proves more effective in a play than a prince not reigning but one of many who falls in love with an American girl. In the new play ac in Graustark Princess Yetive reigns, but plays a minor part. The American girl takes her prominence, and, temporarily, her title and power with Yetive's consent. Prince Dantan, a dethroned ruler, known as Baldos, a mountaineer, meets Beverly Calhoun, of Washington, in the mountains of Graustark and the romance begins. He mistakes her at first for Princess Yetive in disguise. He escorts her into Yetive's capital and there the American says she will be responsible for the good behavior of the suspicious looking mountaineer. A general of Yetive's army, infatuated with the American girl, plots to have Baldos shot as a spy. He is saved at the last moment, and having been restored to the throne of his principality asks Beverly Calhoun to be his princess. She consents. Jessie Busley played Miss Calhoun, but her personality was not suited to the part, being too brittle. She was also hindered by a general lack of sympathetic appeal in the play, which seemed thoroughly conventional, with far too much prominence to the negro mammy servant of Miss Calhoun and its low comedy lines, for a Studebaker production. Mrs. Charles G. Craig played this part with marked success. Richard Buhler did not depend entirely on his good looks, and the result was a good performance of Prince Dantan. The formidable heavy, the general, was done well enough by Horace Vinton. Edith Shayne was attractive and capable as Yetive. In the company were Dorothy Quincy and Inez Plummer as ladies in waiting, Francis Justice as Colonel Quinnox, Richard Graham, Crosman Brown, Edward Staley, William Hammond, John Elliott, and J. H. Greene as followers of Dantan. Oscar Eagle directed the production. It was handsomely staged. The newspaper reviews were not, with the exception of the *Daily News* (Amy Leslie), favorable.

The new theatre in Sans Souci Park is to become a house of musical comedy soon. The change may be made June 13 with Florodora and Lillian Russell may appear later in Lady Teazle.

The second engagement of The Servant in the House in Chicago, at the Bush Temple, started with indications of a run of a month or more. The production, though at popular prices, has the advantage of Tyrone Power as the drain-man, and he is playing as splendidly as ever. Jessie Glendinning does Mary charmingly, and the rest of the little company keep the performance upon a high plane—George Gaston as the Bishop, Frank Gillmore as the Vicar, Harold de Becker as the Page, and Edith Crane as Martha.

William Morris, the vaudeville manager, has secured exclusively a motion picture film of the latest English Derby race which was won by King Edward's horse. The pictures will be seen a few weeks later at the American Music Hall. Mr. Morris went to England for the pictures.

Eddie Foy produced Hamlet by Freight at the American Music Hall last week, and it now rests comfortably among the big hits of the American's first season.

Harrison Armstrong's Lambs' Club production, Circumstantial Evidence, was entirely successful at the Majestic last week. It was much talked about in town and attracted more newspaper attention than usually is given to playlets in vaudeville. It has a good deal of excellent comedy and a strong finish, which got great applause. Marshall Farnum, brother of William and Dustin, did the emotional lead splendidly. In the company are Jay Wilson, Ralph Mitchell, George Schaeffer, Frederick Webber, John K. Newman, J. J. Williams, Sidney Borrow, Thomas Eberts, Jesse Willingham, Russell Hosechorn, George R. Thompson, and Fred Turner. Jay Wilson was good as the foreman and J. J. Williams capital as the Irishman.

The Climax will reopen Powers' Theatre Aug. 1. An Englishman's Home closed last Saturday.

Keegan's Pal, by Paul Wilstach, the author of a life of Richard Mansfield and for many seasons associated with him, will be produced at the Chicago Opera House to-night, with Emmett Corrigan as the star.

A party of former members of stock companies here left for Duluth last week to play during the Summer under the direction of Jay Quigley in the Zenith City's leading theatre, the Lyceum, where Mr. Quigley won a local fame last season as Cyrus Blenkarn in The Middleman. In the party were Rodney Ramous and Marie Nelson, who head the company; Maud Cleveland, C. Milford Giffen, for several seasons one of the Players at the Bush; Marcus Hoeffs, Farrell McKnight, Lafayette McKee, who is continuously popular at the Marlowe; Agnes Bilal, and Margaret Neville, late leading woman in the Klimt-Gazzolo Stock.

Tom Ricketts, who used to be in musical comedy, is now in a local stock company here.

The debut of Charles W. Collins, dramatic editor of the *Inter-Ocean*, as a writer of plays was made modestly at Manager Joseph Pilgrim's testimonial at the People's last week, with a one act comedy about a newspaper man aged forty who has just fallen in love with a girl of twenty. Her brother warns him that she is a practical joker, but when she tells him seriously that she is marrying him for his money because her father's bank is about to fail, he forgets what her brother said, and knowing how rarely a girl of twenty falls in love with a man of forey, responds with the conviction that his dream was too sweet to come true. Then she tells him she was only fooling. Embrace! The playlet went well and was cleverly written except in the sudden transition from gloom to sunshine. But where did the newspaper man get all that money? The lead was very well acted by a newspaper man, John T. Prince, Jr., who used to be an actor. He undertook the part on short notice. Mr. Prince has a pleasing personality. Isabelle Randolph, the ingenue of the People's Stock, played the girl very sweetly, and Louis Kelso was capital as the brother. The lines were crisp and well turned, and several instances of real wit and genuine humor could be mentioned. It was a promising start for Mr. Collins.

The Sins of Society, which will close next week after a long run of big audiences, reqires 35 stage hands, 21 clearers, 14 electricians, extra wardrobe women and enlarged orchestra, 120 men supers and 24 women extras, 10 "actor boys" to lead the mobs, half a dozen women of good appearance to carry dogs in the dog dinner scene and pose as Lady This or Baroness That. The big melodrama will open Aug. 27 at the New York Theatre, New York.

Harry A. Spoor, the oldest theatre treasurer in town in point of service and yet one of the young men "out front," will take advantage of the closing of McVicker's next week to go abroad. With Mrs. Spoor, he will sail the latter part of the month for an indefinite stay.

McVicker's will reopen about Sept. 1 with the first production of The Circus Man, by Eugene Presbrey, from the stories called "Squire Finn," with Macklyn Arbuckle as the star.

Manager Matthews, of the Morris offices here, added several theatres to the Morris string recently, including the Racine Theatre at Racine and houses at Ft. Wayne and Mansfield, O. There are twelve smaller Morris houses in Chicago.

Josephine Haynes has returned to the city and is at the Palmer House after a full season with Rose Melville in Sis Hopkins. She is re-engaged for next season. Miss Melville closed her season at a nearby city last week with a banquet to her company.

Marie Dainton missed several performances at the Majestic last week on account of illness. Fanny Rice was again a hit with her new impersonations, especially that of Roosevelt in Africa. Others who were especially favored by the audiences were Chinko, R. C. Herz, Mack and Marcus, a transcontinental pair of newspaper cartoonists, one being from the Golden Gate and the other from Independence Hall; Harry Fiddler and Byron Shelton, Will Rogers and Minnie Kauffman.

Eddie Redway and Four Affinities fared well at the American Music Hall last week, a large part of the success being due to Mr. Redway's Gingerbread Man activities. Joe Whitehead made a hit with his dancing, and Flo Grierson sang "Are You Lonesome?" most effectively. James J. Corbett appeared in a bright little farce by Sydney Wilbur entitled A Thief in the Night. Mr. Corbett was popularly spontaneous in the lead and Amanda Hendricks played the trained nurse most agreeably.

Willa Holt Wakefield continued her remarkable popularity at the American during her second week, and the revelation of Edith Helena's great vocal range aroused much applause.

The bills this week: Grand Opera House, A Gentleman from Mississippi; Colonial, Richard Carle in The Hurdy Gurdy Girl; Garrick, Mabel Barrison in The Blue Mouse; Princess, The Golden Girl; McVicker's, Sins of Society; Bush Temple, Servant in the House, with Tyrone Power; Chicago Opera House, Keegan's Pal, with Emmett Corrigan; Great Northern, The Alaskan; Pekin, The Husband; Studebaker, Beverley of Graustark.

Marie Flynn, who was in the stock at the Bush Temple for a time, will play the lead in The Golden Girl on tour next Fall.

Robert Clarke, night city editor of the *Inter-Ocean*, was acting dramatic editor during the illness of Mr. Collins.

Hortense Neilsen will play Ibsen in the Royal Theatre, Honolulu, next August.

Homer B. Mason, who has been starring in Mort H. Singer's A Stubborn Cinderella company, has signed for another five years with Mr. Singer.

Mort H. Singer is now sole owner and director of the Princess Amusement Company, with headquarters at the Princess Theatre.

Bert Baker has signed with Manager Singer for five years to star, beginning next season. He was the baked bean magnate in Honeymoon Trail.

Gen. Frederick Grant, son of President Grant and head of the United States Army Department here, saw The Golden Girl last week and enjoyed its West Point life immensely. He said it reflected the true atmosphere of life at that famous school.

Eddie Foy heads the bill at the American Music Hall this week. Paul Nicholson and Angie Norton are on the bill, also Fred Fischer, the Clarkes, banjoists; Delmore and Lee, and others.

At the Majestic this week: Carter De Haven, Emma Janvier, James Young, Tom Nawn and company, Paul Sandor's Cirque, Walter Schrode and Lizzie Mulvey, Ilia Grannon, Banks Brazeale Duo, Herbert and Willing, and others.

Manager Sullivan, of the Studebaker, announces special Monday matinees at popular prices during the engagement of Beverly of Graustark, in addition to the regular Wednesday and Saturday matinees.

OTIS COLBURN.

CINCINNATI

Madame Butterfly—A New Theatre—Summer Theatrical News.

CINCINNATI, June 7.—The English Opera company, headed by Adelaide Norwood and Louie Collins, began an engagement at Chester Park last night in Madame Butterfly, which was seen here for the first time at other than high prices and was enjoyed by a large and representative audience.

A decided innovation is being tried at the Lagoon, where the Broadway Musical Comedy company, under the management of Martin J. Dixon, has begun a series of musical comedy. The opening bill, Nat Goodwin's old success, The Skating Rink, with modern songs interpolated, was hugely enjoyed by two large audiences. Miss Barry, of the Fritzi Scheff company, has the leading role.

The Lyric has been rented for the Summer by the Projectoscope Company, which opened to-day to good attendance. The Walnut, Grand and New Robinson continue open to fair business with pictures and vaudeville.

Plans for the new Sullivan and Considine theatre on Vine Street were left with the Building Department for approval last week.

John Weber and his band are in their final week at the Zoo to increased patronage.

H. A. SUTTON.

ST. LOUIS

Mrs. Carter in Kassa—Madame Sans Gene—The School Girl—Notes.

ST. LOUIS, June 7.—At the Delmar Garden yesterday Mrs. Custer was seen in John Luther Long's play, Kassa, in which she enjoyed a New York run earlier in the season. As produced at the Garden the piece is quite as spectacular as in the New York production and the cast quite as lengthy. Mrs. Carter works strenuously throughout the long play, and many of her scenes were enthusiastically applauded. The support is adequate.

In the musical theatre at Delmar's this week's attraction is The School Girl, Edna May's old success. The dainty musical comedy is adequately presented by a competent cast.

Madame Sans Gene is the bill this week at the Suburban Gardens, succeeding My Wife's Husband. Among the Garden's patrons Amelia Bingham has made herself a warm favorite.

At the West End Heights Theatre the week's offering is Fiddle Dee-Dee, with Rice and Cady in the principal comedy roles.

At Forest Park Highlands vaudeville and band concerts have proved paying attractions.

Landsdowne Park, at East St. Louis, is now in full swing, with various outdoor amusements offered to patrons.

Mannion's Park offers vaudeville, dancing and band concerts.

Lyman Howe's moving pictures continue a pleasing warm weather feature at the Garrick.

BOSTON

Vesta Tilley and James K. Hackett Leading Novelties—Benton's Gossip.

BOSTON, June 7.—It is decidedly unusual to have the chief change in bill in town at a vaudeville theatre, but that is the case this week, since practically all the houses now left open continue their attractions another week, leaving Vesta Tilley to have everything her own way for her engagement at Keith's. She has been here twice before for engagements in the past, but at none of the other occasions have the surroundings been so pleasant as now, and, as a result, she appeared to greater advantage than ever, scoring emphatic success.

A Broken Idol has apparently settled down at the Tremont for a long continued Summer season, as it has hit the public taste from the very opening, and has proved the liveliest of all the musical comedies from Chicago yet given here by B. C. Whitney. Otis Harlan as the leading comedian has a congenial character, and Alice Yorke, now advanced to prima donna, sings all around the others.

Lulu Glaser is in the closing week of her engagement at the Majestic, where Mlle. Mischief has proved a lively musical comedy, giving her especially good chances for showing her individuality, and there is no question but that she might well stay here for a longer engagement were it not for the booking of The Yankee Mandarin at this house for a Summer season.

James K. Hackett is making his first appearance in vaudeville in Boston this week, and is easily the most notable feature that the Orpheum has given of a dramatic nature this season. He has the assistance of E. M. Holland and others in his presentation of the tabloid scene from Les Miserables.

This is the last week of The Geisha at the Castle Square, where the success of the revival of this musical comedy has proved the climax of this Spring season. Mr. Craig, Miss Young and her two clever brothers, and Miss Le Baron have made themselves unusually popular by this revival, which might well continue longer.

At the Bowdoin Square the stock company is dipping into works of a lighter vein this week, presenting Whose Baby Are You? for the change of bill. This is the first time for a long period that Charlotte Hunt has been seen in a character of comedy nature, and with her in the center of interest are T. F. Thomas and Harry Shearer.

The Traveling Salesman still continues on its course at the Park with business keeping up at an excellent standard and with every indication of a long continuance of the same here. Rosalind Coghlan has been out of the bill for a few performances on account of illness, but in her place the character of the heroine has been admirably taken by Miriam Nesbitt.

There promises to be a merry stock company war in Boston this Summer, and things promise to look interesting. Usually the rivalry has been in the nature of comic opera, but this time it is different. Lindsay Morison, who has been manager of the Orpheum, leased that house for the Summer season at the conclusion of the vaudeville, which ends for the year this week, and he secured a stock company to open at once with What Happened to Jones. The players include Howell Hansel, Walter Walker, Mary Sanders, Rose Morison, and, it is rumored, Eleanor Gordon. John Craig will not close his season at the Castle Square, as had been originally intended, upon the expiration of the musical season. Quite the contrary, for, as the chorus girls take their departure, the policy will go back to dramatic productions again, and things promise to be especially interesting all about town. Mr. Craig's first bill in the dramataic line will be At Yale.

Norumbega Park met with serious loss last week when the big open air theatre, quite the finest in this line anywhere in the vicinity of Boston, caught fire. The flames spread rapidly, and before the firemen could get in their work to advantage the place was doomed. But that made little difference with the management for with the greatest rapidity possible preparations for clearing away the ruins were made, and a new theatre will be opened just as soon as possible. The actors who were playing at Norumbega last week were especially unfortunate, for costumes and effects all stored in the dressing-rooms were destroyed before they could be reached.

The Ringling Brothers' Circus had a glorious week of it in Boston, opening with a holiday, and the big tents were tested at practically every performance until the last day, when a veritable deluge came down and gave a moist finale to the week. There will be another open air show here beginning June 14, in Miller's 101 Ranch, which has never been seen in this city.

B. F. Keith earned the gratitude of the suffragettes by giving them the use of the building on Tremont Street, near the entrance of his theatre, where they kept open house for a week to arouse interest in their cause.

Nance O'Neil went to Europe on the *Cymric*, but few of the passengers knew that she was to be with them, as she registered on the list under another name. She goes to England to complete professional plans for next season, and then will take a long rest in France before returning to this country.

The public sale for the seats of the Maude Adams performance at the Harvard Stadium opened this morning, and a special sale was held at the Colonial Theatre with its foyer opened for the week, but it was of little use, as practically all the seats had been taken by the college boys and alumni. It was found necessary to add two extra sections in the stadium, and there is where the general public will have its chance to see Joan of Arc.

They are having balloon ascensions every day at the Tremont, each toy balloon sent up carrying an order for seats for A Broken Idol, which has a balloon as one of its chief features at its closing chorus.

James Forbes was on from New York late last week to see The Traveling Salesman at the Park.

Neumann, the mind reader at the Orpheum, got $100 last week by winning a wager that he could not find the sum secreted. He started in front of the Orpheum and drove about the city, sitting blindfolded beside the driver and dictating the route until the corner of the Public Garden near Arlington Street was reached, where the money was found underneath a statue.

Mary Young, Louise Le Baron, and Beverly West are among the ushers at the breakfast which the Professional Woman's Club will give to the Countess of Aberdeen at the Westminster this week. Early this season, while Margaret Anglin plays here at the Hollis, the club will give a reception to her and Margaret Deland, the author of The Awakening of Helena Ritchie.

The Fadettes will soon return to Keith's for their first Summer season in two years.

John Craig and his wife (Mary Young) are at their Summer home at Marblehead now, and they make the trips to the Castle Square and back by means of auto.

B. C. Whitney saw A Broken Idol well started at the Tremont and then returned to Detroit, where he attended the meeting of the Scottish Rite Masons.

JAY BENTON.

BALTIMORE

Vaudeville Holds the Field Completely Here.

BALTIMORE, June 7.—The principal features at the Maryland this week are the Apache Dance, which is done by Joseph Smith and Louise Alexander, the two original artists imported from Paris for this feature of the Moulin Rouge, and Bonita, the gifted vocalist. Other features are: Ed. Wynn and Al. Lee, Martini and Maximilliar, Zara Carmen Troupe, Frank Mackley and Horace Porter.

At the Academy the vaudeville bill is made up of the famous Shelly Trio; Ring and Elliott, Fred Cole, Butcher and Gross and Bessie Browning.

Vaudeville and moving pictures are continued at the Holliday Street. The Langdons, Williams and Lawrence, Jane Stewart and Ned Bennett are new features.

At Electric Park the programme is composed of Rias, the Johnstone Troupe of Comedy Cyclists, and a number of other interesting features.

HAROLD RUTLEDGE.

PHILADELPHIA

The Orpheum Players Become Staunch Favorites—The Girl from Yama—Notes.

PHILADELPHIA, June 7.—The strike of the street railway employees, which continued practically through the week, naturally had the effect of diminishing attendance at such theatres as are still open: also upon the moving picture and vaudeville houses, the parks and all other places of amusement. Cars were run at irregular intervals during the day, but, because of rioting and other disorders, the service was discontinued at an early hour in the evening. The trouble, happily, has been ended, so that the present week ought to witness an improvement in the attendance, especially as the number of employed in the various branches of trade is steadily increasing. In other words, general business is getting better, slowly, it is true, but steadily.

All of the big houses are now closed for the season, with the exception of the Walnut, where The Girl from Yama will remain the present week, ending its engagement next Saturday night. Its run has been a fairly successful one. Manager Alfred E. Aarons about the middle of last week offered the receipts of the play for the remainder of the week for the benefit of the strikers, which was accepted. There is a diversity of opinion here as to the wisdom of the move. It certainly failed to materially increase the attendance.

Strike or no strike, it seems impossible to keep the patrons of the Chestnut Street Theatre away from their favorites—the Orpheum Players—who last week appeared in David Belasco's romantic melodrama, The Rose of the Rancho. It was attractively staged and admirably acted, with Marion Barney as Juanita, William Ingersoll as Kearney and Robert Cummings, an old time favorite with the Orpheum's audiences, as Kinkaid. The latter was given a most hearty reception, which he deserved, as he handled the part with consummate skill. Miss Barney and Mr. Ingersoll also scored, while the entire support was most acceptable. This week, Dorothy Vernon of Haddon Hall.

Keith's had another profitable week, the strike notwithstanding. The chief attraction was Annette Kellermann, "the divine Venus," whose engagement will continue for a week or two longer. While she was the top notcher of the bill, she was not by any means the whole show. There were others, including Mr. and Mrs. Jimmy Barry, in their amusing sketch, At Hensfoot Corner, which was well received; the Heim Children, in their songs and comedy, also won favor, as did Kelly and Rose with their singing. William Selbini and Jeannette Grovini, in acrobatic stunts and juggling, made a distinct hit. The Hopkins Sisters had a new act entitled, Lunaland, which pleased, and Wilfred Clarke and his company in What Happened Next, repeated their former success. Imro Fox had several new tricks in the conjuror's line, while Frank Morrell, formerly tenor of the quartette known as That Quartette, won his way into favor with his songs. This week's bill is a strong one.

The parks, which are now fully opened, have had a rather poor week of it, the strike and inclement weather interfering with the attendance. Pryor and his band remain at Willow Grove Park, as does Kendle's First Regiment Band at Woodside Park. They are offering attractive programmes.

The Eleventh Street Opera House opened as a vaudeville and moving picture house last Monday. Billee Seaton was the headliner. Others on the bill were Bradley's Minstrel Sextette, the Phillips Sisters, Morton and Morton, Rinaldo. The performance will be a continuous one.

Pictures of the Burns-Johnson fight remain at the National.

The Philopatrian Players will this week give Caught in the Rain at the Broad for the benefit of the Sisters of the Good Shepherd.

The Trocndero this week has The Vagabonds and Chooceta, the Oriental dancer, as its attraction.

The Billy Watson Stock company remains at the Bijou, and will present two new burlesques. An extra feature will be Mlle. De Leon in a dance she calls "The Live Wire."

Independence Day will be celebrated at the Chestnut Street Theatre by the reading of the Declaration of Independence by William Ingersoll. A special stage setting is being arranged for the occasion.

Some attractive bills have been prepared for the present week at the Grand Opera House, Liberty, Unique, and Lubin's Palace. While the vaudeville features are being kept up to a high standard, improvement is constantly being made in the character of the moving pictures. Attendance is reported as generally satisfactory.

The Hippodrome is meeting with a fair degree of success. Rose Wentworth, the equestrienne, remains this week. The Diving Nords are another feature.

The Ben Greet Players, in repertoire, at the Botanical Gardens, attracted small but intellectual audiences.

JAMES D. SLADE.

WASHINGTON

A New Play—Success—Columbia Players' Sixth Week—General News.

WASHINGTON, June 7.—The sixth week of the Aborn season of musical presentations at the National Theatre interests pleasingly a large opening audience to-night, when the musical comedy, The Sultan of Sulu, will be given an admirable performance, continuing the list of lighter musical works so ably rendered by the Aborn forces. The cast selected for the rendition was in every instance noticeable for strength and character, including George W. Leslie as the Sultan Ki Ram, William Herman West as Hadji, Forrest Huff as Lieutenant Hardy, U. S. A., Howard Chambers as Colonel Jefferson Budd, C. W. Phillips as Datto Maudi, William C. Whelp as Wakeful M. Jones, Fritzi von Busing as Chiquita, Harriet Sheldon as Pamela, Frances Jackson, Blanche Morrison as Henrietta Budd, the representative American girl, and the strong and reliable Aborn chorus again scored a strong success. Next week, It Happened in Nordland.

The sixth week of the Columbia Players' successful stock season at the Columbia Theatre commenced to-night to a packed house, with a benefit performance under the auspices of Almas Temple, Order of the Mystic Shrine. Leo Deitrichstein's funny farce, Are You a Mason? is the very excellent and enjoyable bill, splendidly enacted by the company that scored a genuine success in every line and scene. The cast was a perfect one, demonstrating nicely the pronounced versatility of the members of the company. Orme Caldera, whose sterling success last week in The Prince Chap, is talked about, scores another brilliant performance in the light comedy part of George Fisher, the young Wall Street stock broker, while Julia Dean has splendid opportunities in the comedy line as Eva Perry. The remainder of the cast is as follows: Frank Perry, Thomas Chatterton; Amos Bloodgood, Alexander F. Frank; John Halton, William H. Conley; Hamilton Travers, Alexander Calvert; Ernest Morrison, Everett Butterfield; Mrs. Caroline Bloodgood, Ruth D. Blake; Annie, Ethel Wright; Lulu, Bessie Monoyhan; Nora, Clara Sidney, and Mary, Ruth Chatterton. Next week, My Wife.

The Belasco Theatre will reopen next Monday for the first production of a new three-act play by Preston Gibson entitled Success, to be presented by a company that comprises Laura Burt, Ethel Grey Terry, Bella Howell Bohn, Mercedes Esmonde, Alphonse Ethier, George C. Castleberry, Frederic Powell, Hallet Bosworth, Harry S. Hilliard and H. S. Northrop. The author is the son of the late Senator Randall Lee Gibson, of Louisiana, and a nephew of Justice White, of the Supreme Court of the United States. He is a newspaper man and has written several plays, among them Mrs. Erskine's Devotion and The Vacuum, produced at the Belasco last Spring by Charlotte Walker's Stock company.

Luna Park's opening weeks have a successful attendance, Richard L. Weaver's American Regimental Band proving a strong drawing feature. New concessions this week are Professor Rubio's Educated Fleas and The Trip to the Moon.

(Continued on page 17.)

SAN FRANCISCO.

Jack Straw—The Merry Widow—The Christian and Other Attractions—Vaudeville—Gossip.

With his New York co. John Drew opened in Jack Straw at the Van Ness to a fair size audience of admirers May 24. The comedy entertained during the evening, and all left satisfied that Mr. Drew has lost none of his entertaining qualities. An old favorite of San Francisco in the person of Rose Coghlan came in for a welcome, she appearing in the part of Mrs. Parker Jennings. The others of the company are: Edgar L. Davenport, Frank Goldsmith, Mario Majeroni, E. Soldene Powell, Edwin Nicander, Walter Soderling, Helen Freeman, Adelaide Prince, Carlotta Doty, Grace Henderson, Isabel Ehrardt-Lee, James Lounsbery, and Jefferson Crane. Mr. Drew remains with us for two weeks, and after him will be seen Ethel Barrymore in The Merry Widow.

The Christian at the Alcazar, although produced many times before at the same house, received an enthusiastic welcome again, and the welcome was deserved, for the play was well performed. John Storm by Mr. Lytell was one of his best characterizations. Miss Vaughan as Glory Quayle was, as ever, up to the standard required in this high-class stock co. The cast was: Lord Storm, Walter Whipple; Horatio Drake, Ernest Glendinning; Lord Robert Ure, Will R. Walling; Archdeacon Wealthy, James Corrigan; Father Lamplugh, A. Burt Wesner; the Manager, John B. Maher; Brother Paul, Howard Hickman; Mrs. Callender, Adele Belgarde; Polly Love, Bessie Barriscale; Bettie, Louise Brownell; Lettie, Effie Bond, and Nettie, Dorothy Merritt.

The Valencia, ever active and vigorous, produced with pleasing effect The Man from Mexico, and it was greeted by a large and appreciative audience. The cast was as follows: Benjamin Fitzhew, Paul McAllister; Colonel Roderick Majors, George Osbourne; Lovell, warden, Robert Homans; Von Bulow Bismark Schmidt, Charles Dow Clark; Edward Farrar, Robert McKim; Richard Daunton, Gerald Harcourt; Timothy Cook, a Tammany Sheriff, William Wolbert; Googan, Edmund W. Bracht; Louis, Edward Gilsbee; O'Mullins, Gilmore Walker; Clementina Fotzbew, Miss F. Oakley; Sallie Graice, Miss Lyle; Nettie Majors, Grace Travers, and Miranda, Lillian Andrews. The next play at this house will be The Donagh, by Arthur Cunningham, who has succeeded Joseph Murphy in his peculiar character plays.

Peggy from Paris has been well received at the Princess, Fred Mace and Mae Boley being the principal entertainers. At this house 26 the Theatrical Mechanical Association gave a benefit for the Sick and Charity Fund, and a large audience was there to assist. Every theatre in San Francisco lent its quota of entertainers, and those that were present were pleased.

The Orpheum has the following bill: Sunny South, with Johnson and Wells and ten people; Peter Donald and Meta Carson, Lew Sully, Bauder-La Velle Trio, Myles McCarthy, assisted by Pauline Palmer; Countess Rossi and Paulo, Flo Adler, and last week of Lulu Beeson Trio.

Fischer's Theatre is now staging The Pagoda, a Japanese operetta.

Carroll Johnson, who came out here to take part in the minstrel show, immediately secured an engagement at the National, while another old-time favorite, Frank Bush, is attracting at the Wigwam.

The star feature at the Pantages is Wallace, the untamed lion.

Cohn and Homan, owners of the American Theatre, received a telegram that the Shuberts have completed the arrangements to present The Blue Mouse at that house on 14.

Next week the Alcazar with Arizona, and the Valencia with Arthur Cunningham, will open with a Monday matinee.

St. Joseph's Academy, located in Berkeley, produced Romeo and Juliet; all amateurs participated.

A. T. BARNETT.

SALT LAKE CITY.

A Busy Week at All Theatres—Some Personal Notes of Interest.

Ethel Barrymore, supported by a good co., presented Lady Frederick at the Salt Lake Theatre May 27-29 to good houses. Miss Barrymore is a favorite here. Montaville Flowers, reader, 1-3.

The Colonial presented the Ralph Stuart co. in The Rainbow's End to fair business. Mary Hall is popular as always. Next week, The Christian.

The Grand Theatre was dark 23-30. Mrs. Fiske comes 31-2. There is already a large sale.

Bungalow dark 23-29. Kennedy's Comedians in The Yankee Doodle Boy week 31-5.

The closing week of the Orpheum had an excellent bill, including Dorothy Drew, Wells and Sells, Whittier Harrow co., Jarrow, S. Miller Kent, Joly Violetta, the Sandwinas, and the pictures. Good business. The house will remain closed except for such maverick Summer performances as may turn up. The first will be the opera of The Beggar Student, which will be given 2 by the students of the Bingham Young University, of Logan, U., which contains some promising voices and instrumentalists.

The Empire, moving picture house, has been remodeled and will hereafter have more of vaudeville interspersed with pictures. The bill for week of 30: Margaret Severance and co., Ben Davis, Dow and Dow, Cliff Marion, Fannie Frankel, and Della Weaver.

Sybella Clayton, a Utah girl who has won honors in Berlin, is at her home here and and will give a piano recital in the Salt Lake Theatre 4.

Salt Lakers are pleased to hear of the success of Professor Arthur Shepherd, a Utah boy, now located at Newton, Mass. Mr. Shepherd won the Paderewski prize of $500 three years ago and has just won two of the three prizes of $500 each given by the National Federation of Musical Clubs at Grand Rapids, Mich. The prizes were for a sonata and a song.

The operetta written and composed by Margaret Whitney and entitled The Sub (meaning a substitute in a football game), received its first presentation at Whitney Hall 24. It proved to be clever and tuneful.

The Summer resorts Saltair Beach, Lagoon Park, Wandamere and the Salt Palace—had their opening on Decoration Day. Hundreds of thousands of dollars have been spent during the year in improvements at the various places. At Saltair a ship cafe has been built, which is both ornamental and useful.

The Nat Reiss Carnival co. pitched their tents on the Salt Palace grounds week of 23, but owing to rainy weather did only light business. Roy Knabenshue, with his airship, made only one successful flight, the weather being so unfavorable at other times.

Everything that can be thought of is being done to make the G. A. R. meeting in August a success. Every one is working to prepare a royal welcome to the heroes and their friends. It is difficult to find a citizen who is not on some committee for the G. A. R.

Will R. Winck, the genial manager of the Orpheum in this city, is to have charge of the amusement enterprises at Saltair Beach during the Summer. This will fill in his time while the Orpheum is being redecorated.

C. E. JOHNSON.

MINNEAPOLIS.

Florence Stone and Edith Evelyn Welcomed—Stock Companies and Vaudeville Attract Many.

The Summer season opened May 30 at the Metropolitan with the Ferris Stock co. in an elaborate production of The Great Ruby. Florence Stone made a welcome reappearance, and was supported by a capable co. Among the members are: Ainsworth Arnold, Lewis J. Cody, Ray Baker, William G. Slider, Jack Belgrave, Pete Raymond, Trues S. James, Dave Marlowe, Neil McLeod, George Chesebro, Charles Richmond, Earle Gardner, Frank Mattison, Raymond Walker, Tom West, Florence Johnstone, Kathryn Fordyce, Carrie Clark Ward, Adell Higgins, Inez Reagon, Vera Townsend, Olive Ruggles, and Alice Werden. Thurston Hall, who has been Lillian Russell's leading man, will be leading man, and will join the co. the third week, opening in Brown of Harvard. Next week, Hoyt's A Stranger in New York. Sedley Brown is stage director, and Earle Gardner stage manager.

The Lyric Stock co. gave a fine production of The Rose of the Rancho. The piece was beautifully staged with over fifty people in the cast, and was one of the most elaborate stock bills ever offered in this city. Edith Evelyn, welcomed back after a two weeks' absence, proved a fascinating Juanita, and was aided by Lee Baker, R. W. MacQuarrie, Kate Blancke, W. H. Tooker, Frank Klugdon, Helen Wilton, Corinne Cantwell, Claire Colivell, Julian Noa, and others. The Rounders will be produced next week.

For the closing week of the Orpheum season, the bill included Dunn and Glazier, Ralph Johnstone, Conroy Le Maire and co., Persse and Mason, Bison City Quartette, Ames and Corbett, and the Mitch Sisters.

CARLTON W. MILES.

OMAHA.

The Morals of Marcus and the Marriage of William Ashe Please Many.

Marie Doro in The Morals of Marcus was the offering at the Boyd May 28, 29, presented by a good co. Business was fair. The Woodward Stock co. resumed its interrupted run 30, presenting My Wife, and is making a hit; the members of the co. are well placed. For week of 6 the same co. in The Marriage of William Ashe.

The Burwood is dark first half of week of 30, but will open promised Mary Mannering 3-5, after which the house will be used as a moving picture display for an indefinite run.

JOHN R. RINGWALT.

SPOKANE.

Stars and Plays Appreciated and Applauded—Some Promised Attractions for Next Season.

Maude Adams scored a personal triumph [illegible] in The Merry Widow, which played to capacity seven performances in the Spokane Theatre May 28. Charles Meakin as the Prince and Paul Burns as De Jolidan and Georgena Leary as Natalie also received with favor. Oscar Figman had the chief comedy role. The piece was admirably staged. John Mathis conducted an augmented orchestra. Otis Skinner and co. in The Honor of the Family 29, 30. Madame Nazimova in A Doll's House, Hedda Gabler, and Countess Coquette 31-2. Burns-Johnson light pictures 3-6. The Servant in the House week of 7. The Burgomaster 13-15. John Drew in Jack Straw July 5, 6. Ethel Barrymore 9, 10. Mrs. Fiske 19, 20. Marie Doro 26, 27.

The Ben Greet Players in A Midsummer Night's Dream, with Mendelssohn music by the Russian Symphony Orchestra, Modest Altschuler, director, gave two noteworthy performances at the Auditorium Theatre 28 to fair audiences. Mr. Greet was the Bottom. Ruth Vivian also scored with her dancing. The regular season, under the management of the Northwest Theatrical Association, will open with A Gentleman from Mississippi Aug. 27.

The Futurity Winner had the first place at the Orpheum Theatre 24-29 and scored. Others were Clarke, Pasquelena and co., Fraulein Vera Berliner, James Thornton, Frank LeDent, Mack and Williams, Clark and Bergman, and pictures. Big business.

Wise and Milton in The Land of Bungaboo scored as headliners at the Pantages Theatre, others being Cooper and Brown, Jack Hawkins, the De Chantal Twins, the Wheelers, Ying Lee and Bobby Athon, W. D. Gibson, and pictures. Big business.

The Dunitsco-Vermette Troupe of aerialists merited chief place at the Washington Theatre. Others were Frank Bacon, Bessie Bacon and Jane Jeffy, Seymour and Hill, Mlle. Rialto and co., Slater Brockman, and pictures. Capacity.

Innes' orchestral band gave six concerts at Natatorium Park 28-30, with Miss Listemann as soloist. The feature number was Gloria Washington, adopted by the Alaska-Yukon-Pacific Exposition as its official march. The band was received with favor and applause. Innes will play at the opening of the exposition at Seattle.

The Northwest Theatrical Syndicate announces these attractions for Spokane during the season of 1909-10: The Time, the Place and the Girl, The Girl at the Helm, Fifty Miles from Boston, The Cat and the Fiddle, The Sunny Side of Broadway, Ralph Stuart, In Old Kentucky, John E. Youngs in Just Out of College, The Parisian Model, Honeymoon Trail, Forty-five Minutes from Broadway, The Girl Question, Primrose Minstrels, The Land of Nod, The Man of the Hour, Sis Hopkins, Top of the World, The Honeymooners, Too Many Wives, Florence Gear in Fluffy Ruffles, As the Sun Went Down, The Virginian, The Lion and the Mouse, Norman Hackett, and David Higgins.

Sells-Floto Circus, billed for 14, 15, has canceled its dates. It may be seen later in the season.

Charles Muehlman, manager of the Spokane Theatre, announces that La Loie Fuller and co. will appear here next season on a tour of the Northwest.

Enrico Caruso will head the Hammerstein co. of grand opera singers on a tour of the Northwest early in the season of 1909-10.

W. S. McCREA.

INDIANAPOLIS.

Good Bills for Close of Season—Some Notes of Local Interest.

The Little Minister, put on by the Holden Stock co. at the Park May 24-29, proved a popular choice for the closing week of the co.'s season and was well received. Marie Curtis made an attractive Babbie, leaving pleasant memories with the many friends she has made here by her capable work. Next to Miss Curtis, the performance of Arthur Rutledge as Rob Dow stood out prominently for its excellence. Rollo Lloyd scored, as usual, as Sneechy Hobart. Margaret Hagen was good as Micah Dow. Ray Whittaker was cast as Dishart, and the other leading characters were played by Cecil Owen, Edmund Elaig, James Harris, Fred Hand, and Maude Holden. On 31 the Park opened their Summer season of motion pictures and vaudeville, with Rowley and Gay, Marvelous Lively, and Dilger and La Verne.

The Grand offered a good, entertaining bill for the closing week, 31-5. Fiske O'Hara and co. presented a pleasing sketch, Captain Barry, in which Mr. O'Hara's delightful personality and fine tenor voice showed to advantage. Charlotte Parry and co. in The Comstock Mystery deserved second honors. World and Kingston were popular. Ed. Morton made a hit with his songs, and the musical act of the Banks-Brazeal Duo was pleasing. Agnes Mahr, Herbert and Willing, and the Blessings scored. The Grand prolonged their season three weeks more than in former seasons and was the last to close. Pictures will be installed for the Summer.

At the Majestic week 31 were Julia Romaine and co., Happy Doc Holland, Joe Marsh, Alfaretta, and moving pictures.

English's offered motion pictures and several vaudeville acts.

The Family Theatre offered Bailey and Taylor, Creig and McDonald, Walter Johnson, Jesse Hale and co., and pictures.

At the Gayety were Bessie Lee, Wilson and Hawthorne, George Peltier, and motion pictures.

Wonderland opened 29 with a crowd of more than 5,000 people in attendance.

Ezra Kendall was here 31 on his way to Martinsville, Ind., where he will spend the Summer writing a book, with Jap Miller, the keeper of the general store at Brooklyn, Ind., as the chief character. Miller was made famous by James Whitcomb Riley's poem, "Old Jap Miller Down at Martinsville."

Mr. and Mrs. Fiske O'Hara, who were at the Grand this week, were guests of Mr. and Mrs. Maurice Donnelly during their stay in the city.

Ed. F. Daley, formerly press representative of the Grand, is in the city for a few weeks. Mr. Daley, who managed Yorke and Adams last season, will go out again with the same stars this season. Yorke and Adams begin rehearsals of their new play, In Africa, early in July in New York.

PEARL KIRKWOOD.

LOUISVILLE.

Business Good in Spite of Heat—Vaudeville Notes and Gossip.

At Macauley's The Devil in Yiddish, by Mr. and Madame Thomashefsky, supported by the People's Theatre Stock co., of New York. Madame Thomashefsky appeared to advantage as Olga to good business 1.

The Avenue continues to draw crowded houses in spite of the heat, the bill for week of May 30 being up to the usual standard. The olio includes Percival Shaw and Sherman, Frank Hamilton, and Jack Hawkins and co. There has been an entire change of pictures and a new illustrated song by Mr. Gray.

Hopkins' Theatre did good business week of 30, offering the following: Lavigne Sisters, Thomas Shea, George Semdley, Harry Browne, John "Chinee" Leach, and new moving pictures of the popular kind.

The management of Fontaine Ferry Park offer an excellent vaudeville bill for week of 30, including the Two Vivians, Electa, Gardner and Revere, Lee Hawkins, Galetti's monkeys, and the Efe-fograph. Lucille Alberti is the soloist with Gregg's Band, which gives two free concerts daily.

The Mary Anderson had good patronage week of 30, when talking pictures were presented by a carefully selected co. of New York players.

Leroy M. Vincent has closed season with The Lieutenant and the Cowboy co. and will spend a portion of the Summer here visiting. He will be on the road in Cousin Kate during 1909-10 season.

Harry Browne is making a hit with his weekly change of songs at Hopkins'.

The grave of General Dan Macauley, at Arlington, was covered with flowers on Decoration Day. The general was a brother of Manager John T. Macauley and the flowers were sent by him.

A feature of a local entertainment to be given 3 will be readings by Cale Young Rice from his latest book of poems, "Many Gods." Rumor has it that his talented wife, Alice Hegan Rice, is engaged upon an original play having an entirely different theme from that of her Mrs. Wiggs of the Cabbage Patch.

Sol Marcosson, the violinist, and his wife, are among the visitors of the week and are receiving much social attention.

CHARLES D. CLARKE.

TOLEDO.

Leah Kleschana Seen for the First Here—Summer Parks Work Full Time.

The Lyceum co. put on Leah Kleschna in a most satisfactory and convincing manner May 30-5. The piece had never been seen here before and therefore attracted more than ordinary interest.

The Summer parks are all in full working order now, the general opening of all being 30.

The Casino had Sheau and Warren, W. J. McDermott, Towner Sisters, Bartelli's cockatoos, Genevieve Victoria, Hyams and McKinnon, and Nick Chefalo.

At the Farm: Nelson's Aerial Ballet, Charles Bradshaw and co., Dore and Wolford, Dale and Boyle, Snotty Edwards, and Three Tumbling Toms.

The White City gave free band concerts and had Lionel Legare and Major Hendershott as added attractions.

At the Valentine: Carl Verdo, Anna Bingham, the Pepper Twins, and Harry Guy.

At the Arcade: Professor Van Dorn, Mazie McNeil, the Bell Boy Trio, Eddie Powers, and Eugene and Mae [illegible] at classics.

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PROVIDENCE.

Two New Plays Meet with Approval—Admirers of Pictures Well Provided for Here.

Olga Plympton appeared as a star in Margaret Mayo's new comedy, The Debtors, at the Providence Opera House May 31-2, which played to houses of small proportions. As a co-star, the efforts of Kathleen Clifford are in a great measure responsible for the success of the performance. Convincing work was also contributed by Dorothea Sadlier and Brandon Hurst.

The Revellers, a new play by Charles Richman, who is also seen in the leading role, closed the week 3-5 and also the season at the Providence Opera House. This is the first attempt at dramatic authorship that Mr. Richman has made and the results attained are highly gratifying. In support are Katherine Florence, May Mackenzie, Vera Finlay, Lenora Oakford, Cecil Kern, Emma Butler, Reeva May, Frederick Truesdale, George Pannecefort, R. E. L. Hill, W. S. Martin, Charles Harbury, Frank Glen, M. H. Weiden, Baker Moore, Jane Rogers, and Mary Cecil.

The Albee Stock co. at Keith's 31-5, gave performances of In the Bishop's Carriage to large and well pleased houses. Morgan Wallace and Jane Grey were cast for the leading roles, which they played admirably. In support Berton Churchill contributed the role of Tom Dorgan with an excellent portrayal. William H. Turner and Helen Reimer also did good work. Brown of Harvard 7-12.

A Woman in the Case was presented at the Empire by the stock co. 31-5, which proved to be one of the best attractions of the early season. The several roles were skillfully assigned and were given a splendid presentation. Severin De Deyn, Thias Magrane, John T. Dwyer, and Mabel Acker were seen to advantage. The District Attorney 7-12.

Mabel Acker made her debut with the Empire Stock co. 31-5, playing the role of Claire Foster, and gave satisfaction.

William Harkness Lynn and his pupils scored a success in their presentation of Billy Boy at the Imperial Theatre 1. A large audience was in attendance and were very appreciative and generous with their applause.

Coming to Providence only a few weeks ago a total stranger, Jane Grey, leading woman of the Albee Stock co. at Keith's, has become very popular with the theatregoers of this city. In the roles she has played her work has been excellent, and much is expected of her before the season is over.

Lovers of moving pictures and vaudeville are very well provided for in Providence, inasmuch as there are now four up-to-date houses in the centre of the city and a few more scattered in the outlying sections. The films in each and every house are changed twice a week and the business without exception has been very large.

HOWARD F. HYLAND.

MILWAUKEE.

Grand Opera Appreciated Here—An Ovation for Joseph Sheehan—Some Good Bills.

You Never Can Tell is being played at the Shubert and opened May 31 to a large audience. The play gives opportunity for showing William Courtenay's ability in comedy. Gertrude Dallas plays the opposite part and makes the most of the best of her opportunity. Thomas Emory has the best part since his engagement and takes advantage of the opportunity. Gwendolyn Piers played her part well. George Begry Trader contributes a good comedy part. Ralph Kellard, Edward Poland, Wilson Reynold, Engel Sumner, and Edward Rutbille complete the cast and make the most of the parts in which they are cast. Week commencing 7, The Crisis.

The Prince of To-night returned to the Alhambra 30 for a week's engagement. Since the premier production, which was held in the city last winter, the [illegible] and several of the [illegible] have been added opportunities. Henry Woodruff leads the co., and his work shows a decided improvement. Countess von Hatzfeldt takes the place of Georgia Caine, of the original production, and plays in a charming manner. Bert Baker has greatly improved his methods and his work is good. Harry Fisher, Frances Demarest, and Adele Rowland contribute well balanced parts.

The Van Dyke-Eaton Stock co. will return to the Alhambra 6 to continue the rest of the Summer. The bill next week is Michael Strogoff.

Grand opera, as presented by a fine co., is certainly appreciated in Milwaukee. The large house which witnessed the first performance of The Bohemian Girl by the Joseph Sheehan Opera co. fully testified to that effect, and Joseph Sheehan received a great ovation when he appeared. Il Trovatore and The Bohemian Girl were the two presented. The other members of the co. are Jane Abercrombie, Gladys Caldwell, Marie Sunyne, Charles H. Hart, Burton Thatcher, Louis La Valle, and J. Francis Boyle. Arrangements have been completed to continue the engagement of the co. until 9.

The Sherman Brown Stock co. are playing Merely Mary Ann and opened 31 to good houses. Robert Warwick and Adelaide Keim play leading parts.

A well balanced bill opened at the Majestic 31 and was witnessed by large holiday audiences. The co. is headed by Mary Marble and Sam Chip. Among the other numbers composing the bill are Kountry Kids, Four Poncherrys, Sig. Travato, Borani and Nevaro, the Hamlins, Lee, Beggs and co., and Piquo.

The Crystal is giving a good bill this week and opened 31 to good business. The following numbers take parts: Myrtle Victorine and the Two Zolars, Stephen Gratten and co., Esmeralda, Charles De Camo, and Ada James. A. L. ROBINSON.

NEWARK.

Back Again Gets a Tryout—Irene Franklin Gets Credit for Good Work.

The Aborn Brothers began their sixth and last week of grand opera with The Bohemian Girl, devoting the entire week to that opera. J. K. Murray as Count Arnheim scored a hit. He sang and acted with an earnestness and finish that lifted his performance above the average. Homer Lind as Devilshoof was excellent, Harry Davies as Thaddeus, Blanche Rae Edwards as Arline, and Hattie Belle Ladd made good impressions. This closes the Newark Theatre engagement, which has been very successful, and next week the Aborn Comic Opera co. will begin their fifth Summer season at the Olympic Park, appearing in a new musical comedy, entitled Back Again, which will be reviewed next week. Back Again was written for Aborn Brothers by Owen Davis and A. O. Hauerbach, while the score is by Karl Hoschna, composer of Three Twins. The cast includes Amelia Summerville, Ned Nye, Henry Norman, Genevieve Finlay, Henry Coote, Constance Farmer, Gertrude Des Roche, George Sheilds, Lizzie McCaul, and Robert Pitkins, and a co. of sixty-five. After a week's trial at the Olympic Park the entire cast will be present at a Broadway house in New York for a run.

Following Back Again are Florodora, It Happened in Nordland, Yankee Consul, Tar and Tartar, The Sultan of Sulu.

Irene Franklin, assisted by Bert Greene, was a revelation to many who attended Proctor's Theatre 31-5. Her individuality gave distinction to her work, which was always clever, and now her real talent has developed in vaudeville. Others on the programme are: Ida O'Day, Hattie Delaro (who is reviewed in another column), Charles E. Colby, Lilly E. May, Bob and May Kemp, the Zanettos, Henry Clive, Mal Walker, Swan and Bambard.

A fine programme at the Arcade Theatre, including Shafer and Shafer, Ned Weedon and co., Mlle. Alvera, Le Grande, and Clifford Edwards.

At Miner's Empire Theatre: Maude Clements, Settles and Settles, Kramer and Bierman, the Rose Sisters, Wilson and Dale. GEORGE S. APPLEGATE.

DENVER.

High Water Mark at the Box Office—The Shuberts Get the Curtis Next Season.

The most profitable engagement Mrs. Fiske has ever played here—and that is saying much—was at the Curtis Theatre May 24-29, and never has Denver had a production so perfectly staged as Salvation Nell. From Mrs. Fiske's part to the tiniest bit every character was so entirely part of the picture that one cannot be too enthusiastic in praise of the performance. It was an artistic triumph for Mrs. Fiske. Holbrook Blinn's characterization was remarkably fine, and his success of much interest here, where he became very popular last Summer while leading man at Elitch's. Hope Latham as Myrtle O'Dell and Mary Madison as Hallelujah Maggie were excellent.

The Shuberts have secured the Curtis Theatre for next season, except a few of the more elaborate ones, which will be given at the Auditorium. Judging from the crowds that went to see Mrs. Fiske, and the big advance sale for The Blue Mouse, which opens at the Curtis 30, the arrangement will be most profitable for everybody concerned. For the Summer Messrs. Pelton and Smutzer have secured Theodore Lorch and his co. Trilby will be the opening bill 6.

Marie Doro in The Morals of Marcus will be seen at the Broadway 31-5, the closing of that theatre.

Beryl Hope in Three Weeks played to big business at the Tabor. Miss Hope will be seen as Sapho 30-5, after which the Tabor closes for the Summer.

Elitch's Gardens will open 5 with The Regeneration. The co. includes Christine Norman, Marie Howe, Ina Hammer, Lillian Sinnott, George Probert, Fuller Mellish, Wilson Melrose, Harrison Ford, Ralph Morgan, Harry Brewster, Tom Findlay, and the stage director, Ira Hards.

The closing week's bill at the Orpheum included Margaret Fealy, S. Miller Kent, Electrified Girl Review, Lily Lena, Three Westons, and Three Donals.

The Crystal had Rafayette, Mazie Martel, Hoyt and Marion, Housely and Russell, Lucy-Lucier Trio.

Lakeside opened 29, and the various outdoor attractions did immense business. The Tuileries is also drawing well. MARY ALKIRE BELL.

CLEVELAND.

Society Turns Out to See The Hermits—In Glass Houses Well Received.

Society always turns out in force to see the Hermits each year, and this season was no exception. The Hermits in Africa was the title of the play presented at the Euclid Avenue Opera House May 31-5, and while not up to the standard of their previous productions still it was an enjoyable entertainment.

Mildred Holland closed her engagement at the Colonial Theatre 31-5, presenting a play written by two local newspaper reporters, entitled In Glass Houses. It was well received. David Warfield in The Music Master 7-12.

Secret Service was well played and staged at Euclid Avenue Garden Theatre 31-5 by the excellent stock co. playing there. Her Great Match 7-12.

Manager Salsbury announces Signor A. Liberati's famous Band and Grand Opera co. for a two weeks' visit to Luna Park, opening 6. The new Plaza Theatre will also be formally opened on that day with the spectacle entitled A Racing Romance.

The Aborn Opera co. will open a Summer engagement at the New Coliseum 7-12, presenting It Happened in Nordland.

Keith's Hippodrome and Prospect Theatre, both have fine displays of moving pictures.

The Broadway Belles will be at the Star Theatre 7-12. WILLIAM CRASTON.

DETROIT.

Early Summer Amusement Notes—Stock Companies Much in Evidence.

The cool air of the Temple Theatre, aided by a well-balanced bill, attracted good houses May 31-6. James Young, presenting When Love is Young, was appreciated; and the bill was completed by Edmund Stanley and co., Jewell's Manikins, Smith and Campbell, Charles Leonard Fletcher, Silbon's Novelty Circus, Ollivotte's Troubadours, the Brittons, and the Moore-scope. Next week, Sam Chip and Mary Marble.

The Rose Grand Opera co. divided the week 31-5 between Lucia di Lammermoor and The Bohemian Girl. The Vaughan Glaser Stock co. offered The Man from Mexico at the Lyceum Theatre 30-5. Strongheart 6-12.

At the Whitney Theatre 30-5 the Chicago Stock co. presented The Princess of Patches. Next week, Carolyn A. Margni.

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COLUMBUS.

Nellie Lynch a Prime Favorite—Moving Picture Business Changes Hands.

Joe Weber's Musical Stock co., at Olentangy, absorbed the better portion of our theatrical time this week. Presenting The Merry Widow and the Devil, Manager Rodriguez has given us a co. that is fully equal to the occasion, with scenery that is adequate and an augmented orchestra of seventeen men. Joe Kane and Edith Bradford are the leading people, while W. Douglass Stevenson plays the Prince, as he did last year with Joe Weber. Miss Bradford is strikingly handsome, sings well and scored a big hit. Joe Kane is clever, while Charles Stine as the Devil-wine-merchant furnishes comedy. Oscar Ragland has a good voice and stage presence. The chorus is sufficiently large and good to look upon. Business for the first week was good, drawing a most representative Columbus audience to the park. The Girl from Paris 7-12, in which an old local favorite, Nellie Lynch, makes her appearance with the co.

William Morris vaudeville was presented at the Colonial, replacing the moving pictures. The opening is announced for 7. Manager Howell has made no statement with reference to the length of the vaudeville season, but it will undoubtedly be given a thorough try-out.

Manager Charles Harper, of the High Street Theatre, has taken over the moving picture business of the out-of-town co. which assayed to conduct it at the opening of the season, and will hereafter, or until the Winter season, run it as a personal venture. A large circle of friends wish him a big success. Carl Randall, a local dancer with considerable ability, is to be featured there 7-12.

Keith's, as Manager Prosser describes it, "keeps running on forever, like the proverbial brook." In fact, it would seem that Manager Prosser has always been successful with his ventures.

It is reported that The Climax will be the State Fair attraction at the Great Southern Theatre. JOSEPH R. HAGUE.

KANSAS CITY.

Dr. Bill Scores Again—Moving Pictures from All Parts of the World.

The Lester Lonergan Stock co. put on Dr. Bill at the Auditorium May 31-5, playing to very satisfactory business. Mr. Lonergan was seen in the title-role, playing the part with a delightful abandon that thoroughly amused the big audiences. Of the supporting co., Charles Dingle, Hayden Stevenson, Elinor Franklin, Louise Valentine, and Ben H. Roberts handled their roles to especially good advantage. The production was appropriately staged. The Devil 6-12.

Lyman H. Howe's travel pictures began their third week at the Shubert 31 to increasing crowds. An entire change of bill was made, the offerings being on a par with the bills of the two previous weeks, but even more varied, as scenes from all parts of the globe were shown. The great Runaway Train picture only was retained, it being one of the most wonderful moving picture scenes ever shown. The pictures are to be continued for two more weeks.

The Devil, in Yiddish, was given at the Willis Wood 31 before a large and appreciative audience. Boris Thomashefsky and a co. of clever players presented the piece, which is given by special permission of Henry W. Savage.

J. C. Lewis in Si Plunkard, the offering at the Gilliss the week of 23, were retained for an extra performance 31, which was made the closing night of the season at that theatre. E. S. Brigham, manager of the theatre, announces the reopening for the latter part of August.

Frank L. Woodward has assumed active duties as business-manager of the Auditorium Theatre since the close of the season at the Willis Wood, William Warren, the regular manager for Woodward and Burgess, having departed on his usual Summer fishing excursion in northern Wisconsin. D. KEEDY CAMPBELL.

SEATTLE.

Sign of the Cross Pleased Many—The Exposition Opened to the Public.

At the Moore Otis Skinner and co. in The Honor of the Family terminated their successful engagement with an extra performance May 23 before a large audience. The next attraction was Madame Nazimova in A Doll's House 24-26, matinee 27; Hedda Gabler 27, and Comtesse Coquette 28, 29, matinee 29. Madame Nazimova in the principal roles invested the characters with skill and subtlety. In the casts were Brandon Tynan, Percy Lyndal, Cyril Young, Evelyn Wiedling, and others, who rendered good support. The Merry Widow 30-5.

Grand dark 23-29. A Message from Mars 30-5.

At the Seattle Selma Herman and Associate Players closed their engagement in Never Too Late to Mend 23-29 to medium and large houses. Emma Bunting in Lena Rivers 30-5.

The offering of the Pantages' Players at the Lois was The Sign of the Cross 23-29, under the personal direction of T. Daniel Frawley, who also appeared in the cast as Marcus, which he delineated with care and fidelity. Allieen May as Mercia acquitted herself with skill and cleverness. Ed. M. Kimball as Nero made the most of the part. Marie Van Tassel, Clara Kimball, Estelle Warfield, Corinne Walton, Bessie Ashton, May Lester, Marie Celestine, Linnie Love, Harry F. Cummings, Lee Morris, H. G. Lonsdale, and others contributed to the success. The attendance ranged from medium to large. Same co. in The County Chairman 30-5.

The great Alaska-Yukon-Pacific Exposition opened 1, and Mayor Miller declared it a public holiday.

Work on the new Alhambra, corner of Westlake and Pine, is rapidly progressing.

The directory census taken last January gives the city an estimated population of over 300,000. BENJAMIN F. MESSERVEY.

MONTREAL.

What Happened to Jones Makes a Hit—Bennett's Closes a Successful Season.

At the Academy the Cummings Comedians produced What Happened to Jones, and gave a good performance. Joseph Gillow appeared to advantage in the title-role, and Brigham Royce was an amusing Professor. Eddie Walton made a piquant Cissy, Allson Skipworth was an excellent Mrs. Goodley, and Helen Young scored as the Swede May 30. Jim Jefferies Vaudeville co. 7-12.

At the Francais same co. produced The Plunger 30-5, with Ralph E. Cumming as Dexter Digit, in which he scored here at the old Francais. Mr. Cummings did some capital comedy work. Mabel Griffiths was amusing as the Widow, and the rest of the co. gave capable support. How Baxter Butted In 7-12.

At the Princess the Robinson Opera co. produced the popular Bohemian Girl 30-5, and gave a very creditable production. Gus Vaughn, Doris Goodwin, Grafton Baker, and William White appeared in the leading roles. Said Pasha 7-12.

This is the closing week of a successful season at Bennett's Theatre, and a long and varied programme is presented. There is a condensed version of Uncle Tom's Cabin very well done, in which Blanche Seymour, an old favorite here, scores as Topsy; Clarence Wilbur's Ten Funny Folks, in which Mr. Wilbur is supported by Sam Colt and the O'Connor Sisters; Tom Dempsy in an amusing monologue; Frank McRea, sharpshooter; Potter Hartwell, acrobat; Carney and Wagner, and Maurice Wood.

It is stated that the Shuberts have leased the Princess Theatre for next year, and will run it as a high-priced combination house. W. A. TREMAYNE.

BUFFALO.

Indications of Successful Stock Season Reported—Gertrude Shipman a Favorite Here.

The Forest Lovers, as presented by Jessie Bonstelle and her co. at the Star, proved very interesting and was greatly enjoyed by S. R. O. business May 31-5.

Gertrude Shipman is becoming a great favorite here and the Lyric was crowded when Miss Shipman and her players offered Carmen 31-5.

At Shea's: Vesta Tilley, Midgeley and Carlisle, Campbell and Yates, Empire Comedy Four, Nelson and Otto, Three Melvin Brothers, Keeley Brothers, Ryan and White, and kinetograph 31-5.

The stock co. at the Lafayette, featuring Chooceeta, put on a fairly good entertainment; and it looks as if the Summer stock season will be a success 31-5.

Antonio Maiori was seen here for two performances 23-25 at the Teck.

Estelle Wentworth was a visitor the latter part of the week.

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THEATRE CARDS

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THE VAUDEVILLE MIRROR

NEW SMALL-TIME COMBINATION.

CIRCUITS THAT HAD JOINED TOGETHER A WEEK AGO MAKE ANOTHER ALLIANCE.

Feiber, Shea and Coutant and Others Unite with Independent Booking Offices—Story Printed in Last Week's "Mirror" Verified with Further Facts—Importance of This Arrangement.

As told in last week's MIRROR, the firms of Feiber, Shea and Coutant, M. R. Sheady, John Quigley, and others have united for their mutual benefit and profit, and can now book acts for between forty and fifty weeks. The latest news regarding this amalgamation is that these concerns have joined hands with the Independent Booking Offices and will do their booking through that concern. This includes the houses on the Mozart circuit, which controls about a dozen houses.

It is more than probable that Frank Keeney, J. B. Morris, and one or two others may later be included in this merger.

Pat Casey is now the head of the Metropolitan Vaudeville Agency, of which Joe Wood is the manager and part owner, and this concern will do the booking of the small time of the U. B. O. It was rumored that they might bar acts playing other small time, and if this should prove true another "war" may be looked for with keen interest. The small time is daily becoming of greater importance to the vaudeville world, and new combinations are being formed all over the country, and it was not until this season that the United Booking Offices awoke to the fact and began to take an active interest in this field to any great extent.

The Independent Booking Offices, it will be remembered, have always been affiliated with the White Rats and have used the White Rats' form of contract. Therefore, it is not at all surprising that this latest combination should use the same form of agreement when dealing with acts and performers. The Rats' contract has been adjudged by many of the best known players and managers to be the most fair and equitable form of agreement yet drawn up, and it will probably work for the best good of all concerned when the new deal goes into effect.

V. C. C. HOUSE WARMING.

The Vaudeville Comedy Club threw open the doors of its new and spacious club house at 224 West Forty-sixth street last Wednesday night to a large crowd of well wishers, who unanimously voted it one of the homiest club houses they had ever been entertained in. The new house is more roomy, lighter and airier than the previous one and, although not luxuriously furnished, everything is in splendid keeping with that comfortable "be-at-home" atmosphere that pervades everything there from cellar to garret, and is second only to the congeniality of its members. The festivities began at eleven-thirty with an impromptu reception, followed by refreshments that even a dyspeptic would find irresistible. As the club has a sort of verbal agreement with the neighbors not to keep them awake after two-thirty A. M., the entertainment began earlier than usual and an aggregation of talent was rounded up which any manager would be mighty glad to contract for. At such gatherings it is not always the names which count in making up an unusual "bill," but it is the original material used and the abandon with which they throw themselves into the work. James J. Morton, the president, was slated for the introductory remarks, which, on account of a cold, ended his part of the entertainment. He turned the chair over to Gene Hughes, who was in turn relieved by John Boone and Francis Morey. Mr. Morey, the chairman of the committee, outdid himself in his untiring efforts (this is the fourth affair to his credit), and John Boone, "shielded" as Boss, indefatigably seconded his efforts, wilting many most estimable collars in consequence. Howard and Howard, in parodies, songs and recitations, opened the bill (their first offense in this position), and were followed by Richard Anderson and Sadie Leonard in a scene from Virginius; Cliff Gordon's monologue; Robert Rogers, selection from Whitcomb Riley; Gus and Leo Edwards in "My Dear Old Lady" and "Cousin Carus"; Bobby Mathews in song, McKay and Cantwell in song and piano selections; Kellar Mack and Frank Orth in original happy songs, Orth at the piano; Jack Hazzard in poetry, and Frank Byron in "I Found a Way"; Robert L. Dailey, assisted by Frank Otto, John Boone and Edward Harragan, was one of the big hits and, with the trio as a chorus, sang several original songs that would create a sensation on the vaudeville stage anywhere. Mona Ryan recited The Waif's Prayer with delightful pathos and humor, and Una Clayton, called upon to entertain, was most entertaining in her excuses. Altogether it was an interesting and original evening for the crowd of over two hundred guests present.

CONEY CASES BEFORE GRAND JURY.

Following the decision of Magistrate Tighe a week ago, when he discharged four alleged violators of the Sunday laws, comes the movement of the District Attorney's office of Kings County to take the cases before the Grand Jury for trial by a higher court. After a consultation between Mayor McClellan and Corporation Counsel Pendleton, it was decided to give the cases to District Attorney Clarke, and they are now in his hands awaiting the action of the June Grand Jury. The police have since made other arrests and have applied for warrants in other cases.

Four temporary injunctions were issued on Saturday by the Appellate Division of the Supreme Court in Brooklyn restraining the police from interfering with concert halls or the sale of liquor on Sunday. Justice Kelly in Special Term has refused the injunctions, so the managers went higher up. The injunctions will be argued on next Monday, June 14.

The Rev. Edward Niles, of New York, sent a letter to District Attorney Clark protesting against the attitude of the Police Justices and holding that Coney Island amusement managers were openly violating the law.

None of the resorts were interfered with on Sunday, however, and over 250,000 persons visited the famous resort. In the Dreamland Filipino village there was a marriage feast in honor of Mr. and Mrs. A'Lao, of the village, who were married last week in Manhattan. The feast followed the performance of a native wedding ceremony.

WILD WEST NOT A CIRCUS.

By a decision of the Texas Court of Civic Appeals it has been decided that a "Wild West" show is not a circus and hence does not have to pay a circus license in that State. The decision was arrived at after suit had been brought by the State of Texas against Buffalo Bill's Wild West Show. Chief Justice Fisher decided that this organization did not have any of the recognized features of a regular circus and hence need not pay more than the fee required under the law governing a concert tax. The case arose through Captain Bill McDonald holding that Colonel Cody was obliged to pay $750 to the State of Texas for fees allowing him to exhibit in Austin.

HIPPODROME SEASON CLOSES.

The season at the Hippodrome came to an end on Saturday night, May 29, and on the Monday following (Decoration Day) two benefit performances were given for the aid of the Hippodrome Attaches' Sick Benefit Association when the regular show was given in the afternoon and evening. The receipts were nearly $9,000. During the season of 226 days 1,996,421 persons visited the big playhouse. With two performances a day, this made 452 shows in all. The house seats 5,034 persons. R. H. Burnside and his corps of assistants have already commenced work on next season's production.

NEW THEATRE IN HONOLULU.

A new theatre is being built in Honolulu, Hawaiian Islands, to be devoted to vaudeville. Edward S. Kellar will do the booking. Later, traveling and stock companies may be seen in the house. It will be the largest theatre in Honolulu and will have every modern convenience.

AGENTS' BOARD TO MEET.

The Booking Agents' Board of Trade will meet at the Star Theatre Assembly Rooms, 107th street and Lexington Avenue, to-night, Tuesday, June 8, at 8 P. M. Corporation papers will be signed and initiation fee and dues collected.

NOTE AND COMMENT.

Following the recent discussion regarding the attitude of the British theatregoing public toward American players abroad, due to the failure of Marie Dressler's musical comedy production in London, it is a pleasure to find other artists from this side of the Atlantic who have a word of praise for our cousins over the sea. The London *Stage* prints a letter of gratitude from Stella Mayhew, in which this delightful singer says:

"Stella Mayhew would like to take this opportunity of thanking most heartily the people of London for the very cordial way in which they have received her little performance at the Coliseum. During the short time she has been in London she has received nothing but kindness and consideration, and she feels that she would like to let Britishers know that there is at least one American artist who is not ungrateful." The English amusement loving public may possibly be hard to please, but when they are pleased they show it quite as generously as do any other people, and they are quite as cordial to the foreigner as any other nation. If Americans would first endeavor to find out what the English public wants before endeavoring to give them what Americans want, the results would be happier all around. Miss Dressler became a big favorite as a vaudeville artist in London and for this she should, like her sisters and brothers who have and are appearing in the British metropolis or elsewhere, feel grateful for the appreciation of her efforts. Hundreds of Americans and English players have crossed the Atlantic with high hopes and aspirations, and scores have won favor on both sides and, taking it as a whole, both nations will always give due credit where credit is due.

—

The opinion printed in these columns last week that Joe Wood would undoubtedly hold his own when once he had entered into an agreement with the United Booking Offices to book small acts over the small time for them, and would not be swallowed up by the big combination, seems to be borne out more strongly than ever. Mr. Wood is now in partnership with Pat Casey, probably the shrewdest of all of the big agents and a man who controls more acts than any other single individual, with the possible exception of William Morris, who is now more of a manager than an agent. With Pat Casey interested in the business of Joe Wood, it may be taken as a pretty sure wager that their firm will not be swallowed up by any one, and as Joe Wood has already proven himself to be a clever business man, it is more than likely that he can hold his own regardless of any affiliations.

—

And now comes the news that the Independent Booking Offices have made an arrangement with Feiber, Shea and Coutant and others to book their acts under the banner of the White Rats! Another shift on the panorama of vaudeville, which, viewed from the business side, has undergone quite as rapid changes in the past weeks as has any bill which this field of amusements presents to the ever changeable amusement loving public. What this new amalgamation may bring forth must be left to the future, but it signifies one thing if nothing else. The small time managers are growing in importance day by day, and they, like their bigger brethren in the variety business, have at last realized the value of combining together for mutual protection and benefit. Even in the five and ten cent theatres it is rumored that combinations will soon be formed that will make the world realize further the extent of this end of the "trade."

—

In Chicago a week ago two hundred actors playing fifteen hundred five and ten cent theatres agreed to combine for mutual protection and to take a stand against playing as many performances a day as they had been obliged to do under past and present regulations governing those small theatres. The average number seems to have been twelve to fourteen a day, and the actors claim that they should not be obliged to give more than four, and have signed an agreement to this effect. To be sure, the "turns" of these actors do not run as long as those playing the big theatres, but nevertheless twelve a day seems far too many. It is but another evidence of the actor being imposed upon by the manager, and their stand is to be commended even if it does not bring forth favorable results.

DEMAND FEWER PERFORMANCES.

More than two hundred vaudeville actors playing small time in and near Chicago held a meeting in that city on May 27 to protest against their having to appear at so many performances in the houses they are playing. They adopted a new schedule, which calls for only four shows a day, except on Saturday and Sunday, when twelve performances are allowed, with extra compensation for all performances over the regular four. June 14 is the date agreed upon when the new schedule is to go into effect. The houses affected are the 5 and 10 cent picture and vaudeville theatres, over fifteen hundred being included in Chicago alone. A committee headed by Lew Jacg was appointed to visit all of the nickel theatres and get the signatures of the actors. Charles Lawrence was the chairman of the meeting. The Actors' Union is believed to be back of the movement.

AMERICAN MAGICIANS DINE.

The Society of American Magicians held its annual dinner at the Hotel Marlborough on the evening of June 3, delegates from all over the country being present. Among those present were Harry Kellar, Howard Thurston, Albert M. Wilson, Emil Hoch, Francis J. Werner, Selah B. Ellison, Harry J. Klein, J. W. Sargeant, William Robinson, etc. At 8 P. M. president of the society, A. J. Rebens, C. V. Deals, T. Francis Fritz, William M. Linnett, Jr. and Richard Van Dien. One hundred and fifty were present.

VICTORIA ROOF OPENS.

The Victoria Roof Garden opened its season last week with the following bill of performers: La Belle Americaine and her horses, De Haven and Sidney, Charles Ahearn Troupe of Comedy Equestrian Four, the Great Lester, Primrose Rogers, Hoey and Lee, and Hastings and Wilson. During the afternoon the same bill was presented downstairs.

U. B. O. AT BOSTON CLOSED.

The [illegible] of the United Booking Offices in Boston closed its doors last week, and the [illegible] will be transferred to New York [illegible] to the Fifth Avenue.

SONG FEATURES IN VAUDEVILLE.

WHAT SINGERS OF BALLAD, TOPICAL AND OTHER NUMBERS ARE OFFERING FOR PUBLIC FAVOR.

Bert Williams Renders Another Comic Character Number at the Fifth Avenue—Lee Harrison Has Two New Ones—Musical and Singing Acts Make the Largest Showing.

"I'm a Happy Married Man" and "It Just Goes to Show What a Dollar Bill Will Do" continue to be featured by McKay and Cantwell (Alhambra), whose act made another big hit. In the latter song Mr. Cantwell has eliminated the objectionable verse which was hissed by the Colonial Theatre audience recently, and the elimination greatly improved the number.

Montgomery and Moore are still featuring "I Want a Home." At the Alhambra on Tuesday night the pair were the same big hit as always, and Miss Moore's reference to Eva Tanguay caused a big laugh. At the finish the comedienne was called upon for a speech, and she gracefully thanked those out front for their appreciation of Mr. Moore's and her efforts and reminded every one that this was the theatre where they made their first big hit a year ago.

Benjamin R. Roberts' Alhambra Theatre orchestra rendered selections from The Fair Co-Ed, and "Persiflage" last week. Both were tuneful and were played admirably.

The Bimm Bomm Brrr-r Trio (Fifth Avenue) were thoroughly entertaining and the Tuesday afternoon audience forced them to play two encores. The severest criticism of their act relates to their costumes, which are neither neat in appearance or attractive. The white shoes make their feet resemble the famed "canal boats" of bygone days. The selections rendered were "Believe Me of All Those Endearing Charms," "My Coleen Bawn," Liszt's Second Rhapsody, "Old Black Joe," and "Are You Sincere?"

Josephine Davis (Fifth Avenue) warbled "Beautiful Eyes," "Sadie Salome," "Good-bye, John," and a "farewell" song the title of which is unfamiliar. Miss Davis is a dainty singer who gets much from her selections, and her rendition of the first song was quite bewitching.

Bert Williams had a new song (Fifth Avenue), called "Next Week Some Time," and it proved to be one of the funniest selections this inimitable comedian has rendered in a long time. "Oh, Mistah!" "Carrie Nation Jones," and "Nobody," were the other offerings, all of them winning favor.

John Rucker (American) rendered "My Gal Is the Sweetest Gal in Town" and "Come Right in and Make Yourself at Home," a very good comedy song and one that was especially well sung. Mr. Rucker is a "coon shouter," possessing much action of the negro variety, and his methods remind one somewhat of the late Earnest Hogan. His rough, eccentric dance at the finish is exceedingly well done and on Wednesday afternoon caused hilarious laughter.

Dollie Toye, the double voiced maiden, repeated her hit of the previous week at the American, although she did not change her repertoire. This might have been done to advantage, as any similar artist who holds over at a house should really have something new to offer for a second week's engagement.

May Ward (American) returned to her single act, rendering "Shame, Shame, Shame," "I'm Awfully Glad I Met You," and "Wait, Wait, Wait." She used song plugging methods that not only failed utterly to appeal to her audience, but that were so glaringly brazen as to offend the theatregoer, who pays to be amused and not to assist any song publisher in increasing his business. Miss Ward, however, sang in her own quite pleasing way, barring the offense referred to, and was applauded generously enough.

Lee Harrison (Colonial) gave a monologue of rather ancient vintage, and [illegible] material won any marked approval. His two songs, however, were received somewhat better, the first one, entitled "You Never Can Tell from Where You Sit," being quite funny and causing considerable merriment. "In Old Vaudeville" was also good and contained a burlesque theme upon "impositionists" that should have won more applause than it did. Before a professional audience the song would probably have been received with gusto of laughter.

Klein, Orr Brothers and Nicholson (Colonial) present quite an elaborate programme of musical selections, and although they did not adhere to it in its entirety, as printed upon the theatre announcement sheet, it was more than acceptable. On Wednesday night they rendered a selection from Victor Herbert, a Spanish waltz song, "Lolita," by Wiltmark; the Sextette from Lucia, Sullivan's "Lost Chord," Ellenberg's "Mill in the Forest," Cohan's "Popularity March," a mixed medley of the "National Anthem," "The Watch on the Rhine," "Dixie," and "Marching Thro' Georgia," and an encore march called "Niggerdom." Their instruments are exceptionally tuneful and their method of playing is praiseworthy in the extreme.

Sidney Deane presented his ever welcome act, Christmas on the Island, at the Colonial, and, as usual, the offering made a hit of goodly proportions. Mr. Deane sang "When I Shall Soon Be Free," a number appropriate to the sketch, a parody on "Under the Bamboo Tree," and a drinking song in which he was joined by the supporting members of his company. The latter, by the way, again more than assisted in making the act the hit it is.

Eugene and Willie Howard scored an immense hit at the Colonial both with their older songs as well as with a new one. This latter was a parody on "There Never Was a Girl Like You," its theme being a supposed conversation on the part of Joseph Weber with Lew Fields, and it scored heavily. The other parodies included "Rainbow" and "The Glow Worm." They also sang "Good-bye, Girlie, and Remember Me," and "Sugar Mine," the latter being given as an imitation of the way Eddie Leonard renders it. The humming imitation of a violin and a cello made another big hit, and the comedy element in the act caused the same amount of laughter as hitherto.

Ned Norton (Majestic) offered a straight singing act that would please in the representative vaudeville houses. He has a pleasing personality and a delivery that is quite captivating. He rendered "All over Me," a comic number, that pleased. "Down Among the Sugar Cane," with a suit of Eddie Leonard stuttering delivery, and "In New York Town," which won a big hand, considering the small matinee audience present Friday when he was seen.

Feeney and Kelly (Majestic) are a pair of singing and dancing entertainers that deserve praise for one cause if for nothing more they are endeavoring to present mostly new material and their songs are within their range of ability and are not dreadfully shopworn. "Washington" "When a Pal of Mine Throws Me Down" and "Lonesome" were the numbers. A single dance by one of the team was rather poor, but the finishing team dance proved exceptionally entertaining and was most generously applauded.

Frances Morton Malvetter is a petite singer who possesses a rather attractive personality and considerable magnetism. On Friday afternoon she was heard to sing "I Love My Wife but Oh You Kid," "Redhead" and "Jungletown." She made much of all but the Redhead number which seemed to fall flat, probably because of the natural and unpreventable comparison with Irene Franklin, whose rendition of the number is a bit of real art.

A song called "Southern Hearts," in which strains of [illegible] are introduced, with words boosting Southern industries and products such as [illegible] fast ties and [illegible] is being sung in some of the [illegible] houses with slides that show no analogy to the [illegible] Why not make the job complete by using appropriate slides?

"My Yiddisha Girl," published by Sharpe, slides by Simpson, has so much resemblance to models in recent Indian song that people in the audience to whom the word Yiddish means nothing are apt to take the badly posed characters in the slides to be wards, Indian tribe in civilized costumes. In Jewish neighborhoods it is never, the song is quite popular.

"Twilight" recently sung in Keith and Proctor's houses is one of those compositions in which the song writer has sacrificed common sense in striving for genius. Twilight and my light was the best he could do. The slides by Lent are attractive being too highly colored, and the characters being used like wooden people.

"Red Feather," an Indian song published by Remick & Morse with slides by Scott and Van Alstyne has recently been introduced in motion picture houses. It sounds very much like other current Indian melodies, but has a weak finish. The slides are quite pretty and appropriate, except that the so-called Indian maid is too obviously a white girl.

"Dixie Land"

VAUDEVILLE. | VAUDEVILLE.

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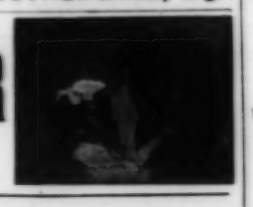

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VAUDEVILLE JOTTINGS.

Maude Caswell, of Caswell and Arnold, writes: "We leave New York the first week of July to play Montreal, and then open at Winnipeg on July 17, followed by a tour of the S. and C. circuit, returning to the Morris time about Nov. 1.

Muse Gumble sailed on the "Philadelphia" last Saturday for London to be gone three weeks. He will be there, while his wife, Clarice Vance, is at the Palace. Miss Vance has been a tremendous success, and has numerous offers to play other European time at an extraordinary salary, but is undecided as yet what her future plans will be.

South Beach, Staten Island, opened last Saturday, June 12, and many new features have been added to A. Bergenhau's Happyland Park.

Dan Sherman and Mabel De Forest are advertising their annual vaudeville show and barn dance to be held at their country place, Fort Sherman, at Central Park, L. I., on July 4. The bill this year will include Sherman and De Forest, Miss Theresa, Joe Kettler, William Bush, and Harry Belmont.

The past week brought to Dreamland the largest crowds in the history of the popular park at Coney Island and on the sea.

New vaudeville theatre was opened at Saratoga Springs, N. Y., on May 30, called the Pontiac. John C. Grawl is the manager.

Thomas V. Morrison, for the past two seasons with Mrs. Leslie Carter, and James Vincent, formerly playing leads with Louis Mann, opened in their new sketch at Proctor's, Newark, on Decoration Day, under the team name of Vincent and Morrison.

James Madison has just completed new acts for the following well known vaudeville artists: Hebrew monologues for Joe Morris, Joe Welch, and Ben Welch; a college act for Wynn and Lee; an Irish monologue for Barney Ferguson; a Dutch monologue for Happy Fanny Fields; an eccentric sketch for Emerald and Dupree; a sidewalk conversation act for Mills and Hewitt. Mr. Madison is also the author of the Weber and Fields parody on "There Never Was a Girl Like You," with which Howard and Howard have been breaking applause records at Hammerstein's and the Colonial Theatre, New York.

Charles Grapewin will be seen in the Morris houses this Summer prior to his return to the legitimate field in the Autumn.

The production of The Destruction of Messina at the White City, Chicago, and which is reported to have cost over $100,000, has made a big hit. Over one hundred Italians are employed in the cast, and all of the dialogue is given in Italian. Henry Lee is the producer.

Grace Towner, of the Towner Sisters, was married to William J. Clayton, of Indianapolis, at her home in Huntington, Ind., on May 27. She will not return to the stage.

Fred Marks is now in charge of William Morris' Boston office in the place of Fred Curtis, who has been brought to New York.

Al. Fields and Dave Lewis, it is announced, are booked to open on the Morris circuit next week. They also have twenty weeks booked over the U. B. O. time next season.

At the Steel Pier, Atlantic City, Murphy's American Minstrels, a stock organization, opened a Summer engagement last week. Many of the co. were with Dumont's Minstrels in Philadelphia.

The marriage of Bonita to Lew Hearn is announced as having occurred on Wednesday, June 2.

William Morris' Orpheum Theatre in Boston closes its first season this week. It will reopen in the Fall.

Cecil Lean and Florence Holbrook will reopen their vaudeville time at Detroit, Mich., on June 12.

Two men said to be named Faltys and Gilliam, under the aliases of Bedner and Ramsey, purporting to represent the Western Amusement Co., recently leased the Highland Park Theatre at Jackson, Tenn., from the Street Railway Co. of that town, and engaged vaudeville performers for the week of May 24 by way of Chicago and New Orleans exchanges. It is alleged that after pocketing a week's receipts they attempted to get away without paying salaries and other expenses. They were apprehended in Fulton, Ky., and brought back for trial, and are now in jail awaiting trial on several charges. They were given a preliminary hearing before the Justice of the Peace June 2. It is alleged that these men have been at this business for some time, having defaulted at Little Rock and Shreveport in the same manner.

The Star Theatre of Kingston, N. Y., after being dark for five weeks, reopened last week, under the management of T. V. Costello, with five vaudeville acts and pictures to good business.

Although the season at Bennett's, Montreal, was to have closed last week, it was decided to keep open one more week and make a showing against the Academy, which had booked James J. Jeffries for this week's star attraction. Accordingly Eva Tanguay was booked to appear at Bennett's in opposition to Jeffries at the Academy.

Julius Steger sailed on the steamship "Deutschland" last Saturday. He is going to Baden, near Vienna, where he will visit a country place which he recently inherited from his mother.

E. G. Kellar is booking for and managing the vaudeville attractions at the Maryland Theatre, Baltimore. From the present outlook he may keep the house open all season.

Chris O. Brown, general Eastern representative of the S. and C. Circuit, will make an extended trip West, beginning in July. He will visit the Alaska-Yukon Exposition at Seattle and will later go to Sacramento, Cal., to visit his parents.

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NEW VAUDEVILLE ACTS.

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George Beban Presents a Dramatic Offering in Brooklyn—Laura Davis Dunn Shows a Sketch —Other Presentations in the Greater City and Vicinity.

George Beban and Company.

At the Orpheum Theatre, Brooklyn, last week, George Beban presented for the first time hereabouts a new one-act play, credited on the programme to himself and C. T. Dazey as authors, and entitled The Sign of the Rose. It was played with Mr. Beban as Pietro Massena, Frank Sheridan as Hatch, a detective; Paul Everton as Mr. Van Brunt, Mary Sheridan as Mrs. Van Brunt, Alice Martin as Millicent, a saleslady, and Harold Ekstrom as a page. The action occurs in a florist's shop on Fifth Avenue. In the shop Hatch, the detective (Mr. Sheridan), disguised as a florist's salesman, and Mrs. Van Brunt (Miss Sheridan) are awaiting the arrival of a "black hand" messenger, from whom Mrs. Van Brunt has received a letter demanding that she meet the writer at the florist's with $10,000, and her little girl, who had been kidnaped, would be returned to her. As they are watching, Massena (Mr. Beban) approaches the window of the shop, looks a while at the roses displayed therein, and then slowly enters. To all appearances, Massena is but a poor, harmless Italian of the lower class, but both the detective and the mother jump to the conclusion that he has come to collect the amount demanded for the return of the child. Looking upon Hatch as the salesman in charge, Massena asks the price of a single red rose from those displayed in the window. As a rose is the sign agreed upon as the mark of identification to be worn by the messenger from the kidnapers, Hatch no longer doubts that Massena is the criminal. Consequently he takes the packet of money, $10,000, from Mrs. Van Brunt, and presses it upon Massena. The Italian is astonished, declaring that there must be some mistake. Confident that he is acting, the detective continues to urge the Italian to take the money, and from his remarks the Italian gathers the clues which make clear to him why such a sum of money is being forced upon him. He excitedly protests his innocence, and when asked to explain his appearance in the shop maintains that he came only to buy a rose to place upon the body of his little girl. The child had been killed by a flying automobile while playing in the streets of the Italian quarter. His hearers take little stock in the story, until at the last moment Van Brunt excitedly makes his appearance, bringing with him his little girl, safe and sound, rescued from the real kidnaper, a woman. Then it turns out that it was Van Brunt and his machine that killed Massena's child, and the Italian is presented with roses in abundance, after refusing money gifts from the Van Brunts. The story is interesting enough and cleverly woven. One could wish at times, however, that it was a bit less reminiscent of a maudlin and mawkish "recitation" foisted upon vaudeville audiences by divers Italian dialect comedians. The acting, on the whole, was good. Mr. Beban's standing as a character actor is excellent, and his portrayal of Massena is an artistic and finished one. Mr. Sheridan was unpleasantly realistic as a somewhat coarse and vulgar New York detective. The poorest role in the sketch, that of Mrs. Van Brunt, was acted as well as possible by Mary Sheridan. Paul Everton was an adequate Van Brunt, Alice Martin displayed some little promising ability as a pert shop girl, and Harold Ekstrom was as smart and natty as any of the haughty door boys in the fashionable shops along the avenue. All in all, the playlet is an interesting addition to its class in vaudeville. Mr. Beban, however, has made something of a musical comedy following, and it is a question whether that following hadn't rather see him frisking gaily, dancing nimbly, and posturing about as in The American Idea for instance, as a bogus count, singing "Pet Names" into Trixie Friganza's ear. Somehow it's a bit difficult to take him quite seriously in this ambitious little play. One almost expects him to advance to the footlights and break into "Wop! Wop! Wop!" or "My Cousin Carus."

Prescelle.

Billed as "The King of Hypnotists," Prescelle made his first bow before a New York audience last week at the Fifth Avenue with an endeavor to uphold the self-claimed title. How far he got in his endeavors it will be hard to tell, as the title of "king" in this sense might be taken somewhat ambiguously. Be that as it may, Prescelle entertained his audiences and caused a considerable amount of good amusement. Comparisons are always odious, but as we have had somewhat of an influx of these stage "scientists" of late, we can hardly refrain from referring to one or two of the others who have preceded Prescelle. This, however, may be said in the latter's favor—he gives a more "scientific" talk prior to beginning his act and explains at somewhat more length and in quite an interesting way what he is endeavoring to do. His feats with his subjects, which on Tuesday afternoon numbered twenty-one men, were very similar to those offered by both Pauline and Powers, the other hypnotic entertainers referred to. He also did the "bending catalepsy" stunt. His funniest feat, and his closing one, was that of having his subjects imagine that they were in a ballroom and dance with brooms as partners, which caused almost riotous laughter. But Prescelle lacks something—he does not impress one out front as if his subjects were really under his control. It has the earmarks of stagecraft, and he did not work with the assurance that Pauline does when his subjects are rigid. For instance, he does not lift them around and they do not hold their poses as long nor as rigidly as do Pauline's subjects. Prescelle has not the personality of the latter and his act will never (in New York), we fear, become the hit that the former's has become. As to what is genuine hypnotism and as to what is trickery and acting, is ever a query to the audience in any act of this sort, and it is probable that this mystery lends an added charm to the act. Prescelle is unfortunate in not having come to town first.

Fuji-Ko.

We have had the Japanese juggler for generations and it was not until quite recently that the Japanese actor ventured across the oceans to visit us with an endeavor to show what he had to offer in the art of the comedy or drama. And now we have the impersonator! To be sure she does not try to seriously imitate the work of others, but rather in a vein of comedy she presents to the American amusement seeker her impressions of the way certain English speaking singers render songs upon the vaudeville stage. Fuji-Ko is a typical little Japanese woman of exceeding good looks, from either the American or the Japanese viewpoint, and a figure that should be the envy of most of the fair sex. Opening with a Japanese song called "O-Ya-Mai," she wins the sympathy of her audience, and when she comes to present her impersonations every one is assured that she is Japanese and not an American in the guise of a Jap. In introducing these latter, however, she should emphasize the fact more strongly that she is merely giving a Japanese woman's "impressions," rather than that she is endeavoring to really imitate any one. Her impersonations included on Wednesday afternoon Anna Held, Vesta Victoria, Clarice Vance, Connie Ediss, and Eva Tanguay. Her Anna Held and Tanguay impressions were the best, and she really shows exceptional ability along these lines. The feature specialty in Fuji-Ko's offering is an Oriental dance with a Japanese setting in full stage. A back drop shows the sacred mountain of Japan, Fusiyama, with its volcanic eruptions. The sky and cloud effects are admirable. Her dance is not remarkable, and, following the many similar offerings of the season, it failed to stir the American Music Hall audience to any great show of enthusiasm.

Mlle. D'Arcy and Company

The sketch presented by Mlle. D'Arcy and a quartette consisting of Charles F. Orr, William Arnold, Howard Barnett, and George Barrington, last week at the Columbia Theatre, Brooklyn, is extremely pleasing in spots and less satisfactory in others. Mlle. D'Arcy appears as an artist's model, the quartette as art students. The scene is a studio to which the model has come to pose. The model appears between two draped curtains, her body covered with a silver paint and some slight drapery, in five or six attractive poses. Between the pictures the four artists sing and exchange dialogue of rather indifferent cleverness. This singing is the strength of the sketch. At times it became so much more pleasing than the action of what little plot the turn contains that one almost resented its interruption by the dialogue and poses. All four men have excellent voices, sing splendidly together, and have chosen their numbers carefully and with very satisfactory results. Incidentally, they are of pleasing appearance, and do the little acting required of them commendably. Mlle. D'Arcy has a splendid figure, although of small proportions. While she poses the sketch is pleasing to see, and while the men sing it is pleasing to hear, and the interpolated talk and shred of plot are entertaining.

Laura Davis Dunn and Company.

Every little while some progressive actor strikes boldly forward in an attempt to give vaudeville some distinctive comedy or dramatic situation, and the effort itself is always praiseworthy whether the result achieved be success or failure. Laura Davis Dunn, at the Dewey last week, strove hard to unfold [illegible] in a sketch of her own writing, entitled [illegible], which few authors or actors would care to attempt. It is the story of a girl [illegible] she is the daughter of the Southern [illegible] is living with, when in reality [illegible] offspring of her colored mammy, whose husband supposed to be a few shades lighter than the average. Her life had never been happy, and its one [illegible] was the happiness she found in the love of her sweetheart. She is about to give him the [illegible] he wishes when she overhears her mammy [illegible] him of her negro blood. They leave for [illegible] proof and she kills herself as the only escape [illegible] an unbearable situation. The comedy throughout [illegible] first part of the sketch, which includes the interpolation of two songs—"To the End of the World with You" and "Sapolio Babe"—is entirely too long drawn out and should be shortened and brightened. That is the act's greatest fault. Miss Dunn should be careful also not to allow the latter part to drag, for in a sketch of this character the action must come more rapidly to the climax. As the girl, Virginia, in the scenes with her mammy and at the finale Miss Dunn showed great capability, but Maurice Haswell hinders the other scenes. Georgia Thomas as mammy was most acceptable and received encores on her song.

Marion and Rail.

Marion and Rail (Majestic) have one of the oddest sketches seen hereabouts for many a long day. The story deals with an opera singer, her husband, who is a hypnotist, and a man who had been sent to prison years before by the latter. In the absence of the husband, the convict, escaped from prison, comes to the home of the singer to seek vengeance upon the man he believed had wronged him. With a long knife he lays in wait to stab the defenseless man, when the wife recalls certain words of her husband's regarding the power of hypnotism and its application to an individual. She tries her power over the would be murderer, and as the curtain descends the latter falls at her feet in a deep sleep. The woman who played the part of the wife (Marion or Rail) showed abilities as an emotional actress and succeeded against the odds of a very small house (Friday matinee) in creating a character that is interesting, to say the least. The man (Marion or Rail) doubled the parts of the hypnotist husband and the convict, giving creditable impersonations of both. The playlet needs rewriting, as its plot is obscured badly in parts, and particularly so at the beginning. It was staged exceptionally well with a box set that was apparently not house property.

Ed Lee Wroth and Company.

On Tuesday afternoon at the Fifth Avenue an extra act was put on, no cards announcing its name or who the people were who appeared in it. From the press bureau of that theatre it was stated over the telephone that Ed Lee Wroth was the producer and that the act appeared under his name. Be that as it may, the act, judging by the scenery, has been seen outside of the city for some time and the company of eight persons worked as if they had been together in the vehicle for weeks. The offering was a hodge-podge conglomeration of burlesque comedy without point or reason, most of it being tiresome and of the "slapstick" variety. The act showed the lobby of a hotel, supposedly by the plot (?) to be in a Western town. There was a rough-shod proprietor, of the mining camp type, a tramp, an Irish-German comedian (take it which way you wish), a soubrette, who later appeared as a prima donna, and lastly in tights another girl, and four supers who assisted in the finale as musicians in a country band. The comedy antics of the Irish-German seemed to please and he got several laughs.

Stutzman and May.

At the Columbia Theatre, Brooklyn, last week, Stutzman and May presented a character sketch new hereabouts. One of the men appears as a traveling fakir, the other as a burlesque countryman. The former fleeces the latter out of everything he has on his person, even to the constable's badge he very proudly wears on his breast. Much of the dialogue is genuinely funny and the member of the team who plays the countryman is a comedian of some intelligence. The wisest change one could suggest in the act would be at the finish. The fakir, perhaps repentant, should return after the countryman has discovered his losses and give back to the "Rube" the articles he has stolen. This would make a much more pleasing end, when one remembers the countryman's kindness to the crook. With this improvement the sketch would be extremely entertaining.

Bessie Browning.

Bessie Browning does imitations, defiantly and rather badly. At the Columbia Theatre, Brooklyn, last week, she had the audience quite cowed. When Miss Browning appeared first, an attractive girl in a pretty frock, and sang "Take Me Up With You, Dearie," the impression she made was a most pleasing one. She is a singing comedienne quite clever enough, apparently, to achieve creditable results with her own efforts, without relying on a series of half-baked imitations of others. She is very brave. She attempts to "do" Alice Lloyd, Bessie McCoy, Irene Franklin, Eva Tanguay, and Eddie Foy, and she "does" them to a frazzle. Dropping such attempts, for with them she would never do in the big vaudeville houses, and adding one or two good songs to be sung in an individual way of her own, without "copping" the mannerisms of any one else, Miss Browning would undoubtedly amount to something, for she has personality, some voice, and an attractive appearance.

Hattie Delaro and Company.

Hattie Delaro and company presented The Sleep Walker at Proctor's Theatre, Newark, N. J., on May 31. The sketch has three characters, a comic opera singer; a Texas cattle king and a "hall roomer." The opera singer during an engagement in Texas was heard by the cattle king, who falls in love with her and has followed her to New York, and wants to marry her. She refuses until money is mentioned. This tempts the lady and she accepts him. Their love scenes are interrupted by the "hall roomer," who objects to the singing of the opera queen. The plot is weak and was acted in a rather amateurish manner. Edward Weitzel, the author, is capable of better material. The would-be humorous situation is trite and the antics of the trio are depressing. The sketch would be greatly improved if the singing was left out.

GEORGE S. APPLEGATE.

The Three Vagrants.

The newest addition to that class of singing acts, of which the Basque Quartette, the Three Dumonds, and the Cadets De Gascoigne are important instances, is a trio of men calling themselves the Three Vagrants. They were features of the bill at the Columbia Theatre, Brooklyn, last week. The three wear grotesque costumes and play their accompaniments upon instruments which they carry, one a guitar, another a concertina and the third a piccolo or clarinet. They sing quite as well as their predecessors in their field, the comparison being made easy from the fact that they use one or two of the songs popular with such acts. One could wish, however, that they had refrained from cheapening the good effect they had made by responding to an encore with anything as tawdry as "Rainbow."

Fields and Hanson.

Fields and Hanson, who were features of the bill at the Columbia Theatre, Brooklyn, last week, are a team of black face comedians who present an act made up of comedy and instrumental music. The latter is much better than the former. The playing by one of the men of the concertina is especially good. The playing by both of zithers with hammers, much as one plays a xylophone, is pleasing, although one could wish that the medley of airs had been a little more wisely chosen. It is rather late in the day, for instance, to feature "Ain't That a Shame" in a musical repertoire. When the comedy used by the pair doesn't decend to the slapstick variety it is sometimes amusing enough. In its present form the act is a satisfactory addition to a programme on the smaller time, but to obtain really important booking it would have to be much strengthened.

Jerge, Alleene and Hamilton.

At the Columbia Theatre, Brooklyn, last week, a trio of the above name, a man and two girls, made their first appearance hereabouts. The girls are much better than their companion. The act is built along the lines of that made familiar by Clay Smith and the Melnotte Twins, all three exchanging alleged smart repartee, dancing nimbly and singing indifferently in unison. The two girls, in this instance, are clever. They dance well and wear attractive and tasteful costumes. The repartee mentioned above is a bit weak and includes dialogue familiar to vaudeville patrons since the time when that form of entertainment was known as variety. Improved in this respect, the turn would be quite pleasing.

The Milan Quartette.

The Milan Quartette is a new singing four which bids fair to be heard from at some early date. Last week (Dewey) they were the hit of the bill, on Tuesday taking repeated encores. They dress simply and neatly in dark suits and straw hats and open without the assistance of the orchestra, with a medley consisting of "I Want You," "Pride of the Prairie," "Yama Mah," and "Dixieo Bay." "Annie Laurie" in [illegible] harmony, "This Rose Brings My Heart to You," "No One Can Do It Like Mother," and "The Rosary" were the others. As with "Annie Laurie," the last two songs named were most cleverly harmonized for quartette singing and original arrangements mean much in quartette work nowadays. They deserve watching.

Anna Mary Tyler.

Anna Mary Tyler appeared at the Columbia Theatre, Brooklyn, last week. She is a vocalist who wishes, apparently (to judge by her choice of songs and her method of singing them), to become a singing comedienne. Although her first number is an ambitious song, rather well sung, her others are of the type in common use by vaudeville comediennes. They include "Beautiful Eyes" and "Go Easy, Mabel." Miss Tyler is well gowned, has a pleasing face, and, although her voice at times is neither very true nor sure, it is a bit better than many heard from young women presenting the same kind of a turn in vaudeville.

Harry Fox and Millership Sisters.

At the Colonial Theatre Sunday night, at the benefit for the fund of the Amsterdam Democratic Club, Harry Fox and the Millership Sisters introduced into vaudeville the specialty which forms their principal contribution to The Follies of the Day at the Lincoln Square Theatre. The turn was well received, despite the fact that Mr. Fox still retains the rather cheap mannerisms and vulgar insinuations, hinted with a slight gesture rather than verbally introduced, that mars his otherwise entertaining performance. The two girls were admirable and Mr. Fox's singing was pleasing.

Burton, Burton and Jordan

Burton, Burton and Jordan, a new trio of musicians, made their first metropolitan appearances at the American Music Hall last week. They appear in character costumes, with one change, that, while not elaborate, is rather pleasing and lends variety and color to the whole. Their instruments include the slide trombone, cello, harmonium and the flute, and their selections range from the classical to the popular. On Wednesday afternoon the act was most favorably received and bids fair to become a popular offering.

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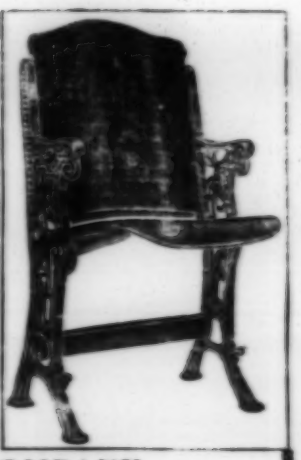

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A CRITICAL REVIEW.

COMMENTS OF "THE MIRROR'S" VAUDEVILLE CRITIC UPON ACTS AND PERFORMERS SEEN LAST WEEK.

Pauline Continues to Entertain at the Colonial—James J. Morton Makes Another Big Hit—Offerings Seen in the Smaller Theatres Please Patrons of Those Houses.

Edward Bowers, Frank Walters, and Alfred Crooker were seen with pleasure (Fifth Avenue), and their comedy "farmer" acrobatic act was as amusing and as thoroughly entertaining as heretofore. The introduction of the violins and trombone was as funny as ever and added to the act in no small way.

Jessie L. Lasky's At the Country Club played another week in town (Fifth Avenue) and again demonstrated the fact that it is by all odds the best of Mr. Lasky's many attractions. It employs more clever people than any of the others and is more legitimate in every way, not to intimate, however, that the other productions of Mr. Lasky's are not acceptable. George Spink, Mayme Kelso, Ned Reardon, and the excellent supporting chorus again made the offering what it is.

The Bessie Valdare Troupe of girl cyclists were the opening act at the Alhambra, and in spite of the hard position they scored a really emphatic hit. They wore pretty new brown dresses, with blue underskirts, making a much more attractive appearance than heretofore in their bloomers or Knickerbockers. Their trick riding met with every sign of approval and many of the feats were vigorously applauded.

Milt Wood (Alhambra) again demonstrated his exceptional ability as a clog, wing and "exhibition" dancer, and his work was marked by continuous applause on Tuesday night. But again the question, Why the assumption of the title of "The Dancer with the Chair"? This portion of his act barely occupies three minutes and then it is not at all remarkable!

Harry Tate's Motoring (Alhambra) was the same screamingly funny skit as heretofore and the act made its usual big hit. But it is still a great shame that the players are not given credit for their work. Without such clever comedy acting the skit would be a cold frost.

Frank Stafford and company took the place of Eva Tanguay at the Alhambra, and the gap made by that "careless one" was not felt in the least. Mr. Stafford's exceedingly clever whistling and bird imitations were received with enthusiasm, and Marie Stone's singing was equally well enjoyed. The hunter dog did his share and added much to the success of the sketch.

Edwin Holt repeated his success (Alhambra) of the previous week when he played the Colonial, and The Mayor and the Manicure proved as thoroughly enjoyable as ever. The work of Mr. Holt was again a delight, while Caroline Greenfield and Paul Byron as Genevieve and Wallie, respectively, gave most satisfactory performances. Dorothy Gibson as Ruth Foster is exhilaratingly exuberant and is so truly girlish that at times it seems as if she were merely playing herself. If this is not merely her personality, but is acting, then it is acting of a high order.

La Vine Cimeron Trio were again seen in town (Colonial). Why will persons clever in one field and far from possessing an iota of understanding of the first principles of the groundwork of another calling endeavor to utilize the profession to which they are the least adapted? This trio of acrobats are exceptionally good in their own line and they win applause for their efforts at every performance. But their acting (?)! It is hard to figure out whom it hurts the most—the repeaters of the lines (meaning those upon the stage) or the poor suffering audience out front, that has paid good money to come in and then has to sit through this. Please eliminate it in the future for the sake of a long enduring public that has stood for much!

Cherie, that most delightful playlet from the pen of George V. Hobart, was seen with real pleasure at the Colonial, and Clayton White, Marie Stuart, and the two supporting players gave another performance long to be remembered. Miss Stuart has a personality not found upon the stage with any marked frequency, and, added to this, she has the ability and the technique to get it over the lights. The same may be said of Mr. White in a large measure, although the character he plays is somewhat "fatter" as to lines, and it would take a poor actor who could not make something out of it. Phyllis Bostwick and Manlon Hamilton gave creditable support.

Following the intermission (Colonial), Tschernoff's animals were given a position upon the bill not frequently enjoyed by such offerings. The dogs in this act work as if they dared not to and the ever present whip of the master seemed to hover above their backs throughout the performance. The prettiest feature of the act is that of the pigeons, which, being released from flower baskets placed upon pillars, fly upward and then alight upon the back of a black pony, remaining there until the small horse walks off stage.

Pauline (Colonial), although suffering from hoarseness and a severe cold, again succeeded in holding his audiences throughout the forty to fifty minutes of his hypnotic act. On Wednesday night he gave a few new exhibitions, while others of his older feats were put forward in a somewhat different manner than hitherto. The act created no end of amusement, and, whether it be a genuine series of experiments in hypnosis or the trickery of modern stagecraft, it is marvelous, and Dr. Pauline stands head and shoulders above any other similar entertainer now gracing the vaudeville stage.

Henry Lee (American) was again seen in his Likenesses of Great Men, Past and Present, and it was a pleasing change from his recent vaudeville offering, A Day with Croker in Ireland. His present repertoire of impersonations includes Mark Twain, Emperor William, Hon. Joseph Cannon, Richard Croker, General Grant, General Lee, and Theodore Roosevelt. If it were not for the egotistical personality of Mr. Lee, which he allows to creep into each characterization, his offering would be one of the most enjoyable upon the variety stage to-day. But one can never forget that it is Henry Lee, and Henry Lee evidently wants that fact to be borne in mind.

James J. Morton (American) repeated many of his older jokes and stories, together with his "speaking pieces," besides telling some new ones, and, as is always to be expected of him, he was a laughing hit of extremely large proportions. In fact, on Wednesday afternoon the applause continued until after the sign announcing Tove had been flashed, when another encore was demanded of him.

Jane Marbury, playing with Sidney Drew and company in Billy's Tombstones, has acquired or fallen heir to one of the most novel forms of headgear, or hirsutical dressing, that it has been our pleasure to see in many a long year! What is it and how is it done? It looks like a combination of curls worn by a pre-Adam old maid and a growth of asparagus. Miss Marbury, it may be said, however, gave the

AGENTS AND PRODUCERS

ARMSTRONG, JAS. J. — 1416 Broadway, New York
BENNETT, A. MILO — Randolph and Dearborn Chicago. Dram. Exchange
BENTHAM, M. S. — Long Acre Bldg., N. Y
BUCKNER — Room 719, 1133 Broadway, New York
GALLAGER, ED. — 1440 Broadway, N. Y. Booking Vaudeville Everywhere
GUS. EDWARD'S ENTERPRISES — Astor Theatre Bldg., N. Y.
GRAY, THOS. J. — Long Acre Bldg., N. Y.
GORDON & SOLOMON — Suite 403-5, Galety Theatre Broadway and 46th St.
HART, JOSEPH — New York Theatre Bldg., New York
HOMANS, GEO. — Long Acre Building, N. Y
KELLER, EDW. S. — Long Acre Bldg., N. Y.
LASKY, JESSE L. — Hudson Theatre, New York
LEu, JOSEPH J. — Dewey Theatre, 130 E. 14th St., N.Y.
LOVENBERG, CHAS. — Keith's Theatre, Providence, R.I.
MARINELLI (Ltd.,) H. B. — Long Acre Bldg., N. Y.
NOLAN & MAGUIRE — Room 807, 1402 Broadway, New York
MASON, JACK — (Producer) Hotel Flanders, N. Y.
WEBER & ALLEN — 1431 Broadway, New York
WESLEY, LOUIS — 1416 Broadway, New York

BYRON and LANGDON
V. C. C. — IN VAUDEVILLE

CARSON and WILLARD
The Dutch in Egypt
V. C. C. — Orpheum Circuit

UNA CLAYTON
VAUDEVILLE ACTS
213 W. 81st Street, N. Y.

Frank Coombs & Muriel Stone
The Last of the Troupe
V. C. C. — May 17—Seattle, 3 weeks.

WILLIAM DILLON
The Man of 1000 Songs
V. C. C.

ED GRAY
V. C. C. — "THE TALL TALE TELLER"

John Hyams & Leila McIntyre
A New Success,
V. C. C. — THE QUAKERESS

KELLER MACK
V. C. C. — "The Superstitious Man"

CHAS. F. SEMON
V. C. C. — "THE NARROW FELLER"

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AND COMPANY
V. C. C. — En Route in Vaudeville.

WARD and CURRAN
V. C. C. — "THE TERRIBLE JUDGE"

CLARENCE WILBUR
AND HIS TEN FUNNY FOLKS
V. C. C. — Per. address, Hotel Astor

same finished portrayal of the role of Alice Hargreave as hitherto, and her work proved thoroughly enjoyable. But that hair! Sorry we forgot to mention it before.

The orchestra leader at the Dewey, James Hack, should be complimented on his endeavor to fit music to the action of the pictures used each day at that house. Few orchestra leaders realize how much it helps the success of a picture, and the extra effort needed will be more than repaid by the added interest in the audience. It is a point not to be overlooked by the house manager, and Mr. Hack's example should be followed at every house featuring motion pictures.

The Langdons were successful in their presentation of Midnight on the Boulevard. They carry a scenic boulevard effect which was exceptional, and a prop. auto full of good comedy and electric effects. There is no plot, it being a sort of conversational affair, replete with some clever comedy lines and original business. The male half of the team affect some unique comedy mannerisms, which helped his work, but was not so pleasing when he sang. Their musical numbers were fourteenth streets, "Automobile Alphabet" and a medley finale.

Quite the most picturesque and romantic figure to make an appearance in New York vaudeville for many seasons is the woman member of the Hawaiian Trio. According to the programme, her name is as unique as her appearance—Toots Paka. With her long, straight black hair dressed low upon her forehead, and held in place by a band drawn across her brow, her fingers weighted with large silver rings, and her supple body beneath a peculiar Hawaiian frock, she looks as if she were part of some wild barbaric painting, strangely out of place among the glare of stage lights. Her personality is so gripping and interesting that one pays little attention to the other members of the trio while she is on the stage. Her face is not beautiful, but when she sings it assumes a winsome expression that is very pleasing and pretty. Her voice is sweet, though light, and her method of using it is delightful. She dances the quiet dances of the Hawaiians beautifully and gracefully, with no hint of animalism or vulgarity. Hers is the most unique personality now in vaudeville.

LAST WEEK'S BILLS.

FOURTEENTH STREET.—Jack Driscoll, the Langdons, the McKennas, Billy Payne, Four Dancing Deanos, and Keating's Animal Circus.

DEWEY.—Nick Murphy and company, Milan Quartette, Lancashire Lassies, Millie De Laska, Weston Brothers, Mabel Kennedy, Ward and Ward, Laura Davis, Dunn and company, Maurice Klisto, Bijou Sisters, American Quartette, Michael Lambert, Nat Nolan, and Harris and Clark.

ALHAMBRA.—In spite of the lateness of the season and the warm weather of the early part of last week, the business here held up remarkably well, and on Tuesday evening the usual number were present out front. The Bessie Valdare Troupe opened, followed in turn by Milt Wood, Tate's Motoring, George McKay and John Cantwell, Frank Stafford and company, Montgomery and Moore, Edwin Holt and company, and Melrose and Kennedy. Eva Tanguay left the bill on Monday because she claimed that she had not been sufficiently well advertised out front on the signs. Frank Stafford and company filled the vacancy, and the presence of the "careless one" was not missed.

COLONIAL.—The same average business was enjoyed here as during the past several weeks, judging by the Wednesday night house. La Vine-Cimeron Trio were first on, followed by Lee Harrison, Klein, Ott Brothers and Nicholson, Sidney Deane and company, Clayton Write and Marie Stuart, Tschernoff's animals, Howard and Howard, and Pauline.

AMERICAN MUSIC HALL.—Shorty and Lillian De Witt were the openers here, with Minna K. Hurst (eleventh week) in second place. The others were: Burton, Burton and Jordan (New Acts), John Rucker, Collins and Hart, Fuji-Ko (New Acts), Besnah and Miller (New Acts), Henry Lee, James J. Morton, Toye, Sidney Drew and company, May Ward, and Mlle. Louise's monkeys.

KEITH AND PROCTOR'S FIFTH AVENUE.—The bill here included Bimm Bomm Brr Trio, Ed Lee Wroth and company (New Acts, and appearing only on Tuesday afternoon), Josephine Davis, Bowers, Walters and Crooker, Elinore Sisters, Jesse L. Lasky's At the Country Club, Bert Williams, and Prescelle (New Acts).

MAJESTIC.—This was the first week of vaudeville in this former home of the drama and musical comedy, and hence business was light, judging by the Friday matinee. Five vaudeville acts are presented, with a change twice weekly, and five reels of motion pictures are shown. W. L. Roland, who has been the house manager here for a long time, will continue throughout the Summer, keeping the theatre in the same high-class order as always. The bill for the week included, first half: Barrett and Bayne, the De Venn Twins, Maude De Lora, the Jules Levey Family; second half: Marion and Rail (New Acts), Feeney and Kelley, Bates' Musical Trio, Ned Norton, and Francis Morton.

VICTORIA.—La Belle Americaine, De Haven and Sidney, Charles Ahearn Troupe of Cyclists, Exposition Four, the Great Lester, Hoey and Lee, Princess Rajah, and Hastings and Wilson.

KEENEY'S THIRD AVENUE: Tuncan and Claxton, W. J. Seyore, Barrett and Scanlon, James W. Bingham, Astrella Sisters, Horton and La Treska.

THIS WEEK'S BILLS.

ALHAMBRA.—Gus Edwards, Al. Leech and Three Rosebuds, Jack Wilson Trio, Tschernoff's animals, Barry and Wolford, Violet King, Three Hanlons, Clayton White and Marie Stuart.

COLONIAL.—George Beban and company, Avery and Hart, Charles F. Semon, Frederic Bond and Fremont Benton, Valadon, Murray Sisters, Bounding Gordons, Pauline (third week).

AMERICAN MUSIC HALL.—Burnett and Errol, Morton and Diamond, Minna K. Hurst (eleventh week), Smirl and Kessner, Harry Brown and company, Billy (S.) Clifford, Campbell and Barber, Maude Lambert, Henry and Alice Taylor, James J. Morton (second week), James J. Corbett and company, Kohler Trio, Techow's cats.

PLAZA MUSIC HALL.—Dark.

KEITH AND PROCTOR'S FIFTH AVENUE.—Prescelle (second week), Millman Trio, Sue Smith, Alick Lauder (American debut), Hawaiian Trio, Hy. Greenway, Frank Morrell, Willy Pantzer Troupe, Bert Leslie and company.

VICTORIA ROOF AND THEATRE.—Mrs. William E. Annis (Metropolitan vaudeville debut), the Seldoms, Princess Rajah, A Night in a Monkey Music Hall (first presentation in America), the Four Fords, the Great Lester, Five Musical Avolos, Ahearn Troupe, La Belle Americaine.

KEENEY'S THIRD AVENUE: John F. O'Reilly, La Tour Sisters, Bailey and Teare, John and May Burke, the Nightingales.

THE WHITE RATS' SCAMPER.

On last Saturday night, June 5, the White Rats held another of their enjoyable "scampers" at their club rooms, 1553 Broadway, and it was long after daylight when all the guests had departed with their hosts. Among the acts and performers who helped make the evening a merry one were: Junie McCree and Frank North, working together; Robert L. Dailey; a sextette composed of Patsy Doyle, Jack Mason, Milt Wood, Phil Cook, Jim Dolan, and George McKay; Corse Payton and George Evans in singing and dancing, and Ren Shields. Several political and other friends of the club were present and all voted the affair one of the most enjoyable the vaudeville performers' association has given.

THURSTON'S PLANS.

Thurston, the magician, will open his season at Atlantic City on June 21, remaining the entire Summer in his cozy theatre on the boardwalk. On Sept. 6 his American and Australian tour of two years will open at New York city, which will embrace ninety-six weeks of the principal cities of United States, Canada, Australia, and New Zealand. One of his sensations of next season is a creation, based upon occult phenomena, the result of many years of study and experiment in India and China.

NEW PROFESSIONAL COLONY.

Perkins Fisher is offering four bungalow lots at Stony Brook, L. I., for sale, adjoining the Summer homes of a score of well-known professional people. Mr. Perkins himself will be on the ground June 5 to see prospective buyers, having recently closed his regular season in The Half Way House. The sketch next year will enter upon its eleventh season and has been a great success everywhere.

SAID TO THE MIRROR.

Gavin Dorothy writes: "I wish to deny the report of divorce between my wife, Virginia Harvey, and myself. We are separated, but with no thought of divorce. Mrs. Dorothy, with our four-year-old daughter, Virginia Dru, is in Seattle, where she will remain until after the exposition. I am still in vaudeville on the S. and C. time."

THEATRE CLOSED AT ROCKAWAY.

Adolph Deimling's theatre on the Boardwalk at Rockaway Beach was closed in the midst of the afternoon performance on Sunday, June 6, because the management had no Sunday permit. The theatre was closed after a visit to the place by Inspector Kelly's men. Alex Carr, Ann Coogan, and Ethel Hall, of Manhattan, were arrested on the stage for appearing in costume.

OVER IN BROOKLYN.

The complimentary performance tendered to William Trimborn, the resident manager of the Fulton Theatre, Brooklyn, at the time of the closing of that house for the Summer, May 30, is but one instance of the regard and popularity in which practically all of the men in charge of the various vaudeville theatres in Brooklyn are held by the patrons of their houses. The owners of the theatres seem to have been especially lucky in their choice of executives and as a whole the men at the head of Brooklyn vaudeville are a very competent lot. Frank Kilbolz, the Orpheum's manager, is an excellent example of the kind of business man one has become used to finding at the head of the affairs of any of Mr. Williams' houses—the kind of managers that has brought the Williams theatres up to their present supremority. Frank A. Girard, the treasurer at the Orpheum, is a young man whose courtesy and genial good nature have made him countless friends among the Orpheum's patrons. Benedict Blatt, up to its time of closing for the Summer the manager of the Greenpoint, contributed in no small measure to the factors that went toward the success of that newest Williams house. M. S. Epstin, the manager in charge of the Columbia, is one of the best informed men in his line. No further proof is needed than the remarkable manner in which the big Columbia has become the most popular of the lower priced vaudeville theatres in its district and a money getter of the first rank. In this accomplishment Mr. Epstin has had the assistance of Louis J. Beck, the Columbia's press and advertising manager, and one of the most popular and competent men in that hustling end of the vaudeville business.

BROOKLYN AMUSEMENTS.

VAUDEVILLE.

ORPHEUM: Richard Golden and company in A Case of Divorce; Lester, the ventriloquist; Kelly and Kent, Sidney Deane and company, Howard and Howard, Lee Harrison, Zeno, Jordan and Zeno, the Imperial Sextette, and moving pictures.

HENDERSON'S, Coney Island: Four Banta Brothers, Plymouth Four, Silvern and Emery, A. B. C. D. Girls, Ryan and White, Our Boys in Blue, Heidelberg Four, Antoinette and Randall, Tom Malcolm, the Two Verdis.

COLUMBIA: Bozeman Bulger's new baseball sketch, Swat Milligan; the Real Widow Brown, H. V. Fitzgerald, Nellie Lytton, Harry Henry, moving pictures, and several other attractive acts.

BRIGHTON BEACH MUSIC HALL: Irene Franklyn, Lydia Barry, George Felix and company, the Yankee Invasion, Ruth Margellis, Harrigan, Hugh Lloyd, Camille Trio, Doherty Sisters, Waterbury Brothers and Tenney.

NEW BRIGHTON HALL'S OPENING.

The opening bill at David L. Robinson's new Brighton Beach Music Hall, for the week of June 14, will consist of Joe Hart's Bathing Girls, Montgomery and Moore, Valerie Bergere and company, Willy Pantzer Troupe, Stuart Barnes, Raymond and Caverley, Paul Kleist, Rooney Sisters, and Bobby Dohn. Mr. Robinson intends to present ten acts each week, which will be a new feature at Brighton, as it has been the custom formerly to present only seven acts.

LONG LEASE ON AMERICAN.

William Morris, Inc., and Felix Isman last week secured a twenty years' lease on the American Theatre property, now known as the American Music Hall. Negotiations were conducted with the Zborowski Estate, the owners of the buildings, through Leopold Weil. The entire property includes frontages of 33.4 feet on Forty-second Street, 49.4 feet on Eighth Avenue and 150 feet on Forty-first Street.

NEW ORLEANS PARK CLOSES.

White City, New Orleans, closed its gates on Tuesday, June 1, owing to inability of its manager, W. H. Labb, to pay the bill of the lighting company, who in turn shut off their power. It is said that there is an indebtedness of $12,000 against the park. The acts booked in the theatre by William Morris, Inc., were transferred to the Lyric Theatre. It is expected that the park will open later.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adair, Art—Princess, Wichita, Kan.
Adamini and Taylor—Academy, Montreal, Can.
Adams and Mack—Pantage's, Tacoma, Wash.
Adelman, Joseph—Moscow, Russia, June 1-July 31.
Ahearn, Chas., Troupe—Hammerstein's, N. Y. C.
Alba, Marie—Orph., Zanesville, O.
Alexander and Scott—Empire, Birmingham, Eng., 7-12, Empire, Bradford, 14-19, Empire, Hull, 21-26.
Allen, Edgar—Keith's, Phila.
Allen, Frederick—Orph., Los Angeles, Cal.
American Newsboys' Quartette—Victoria, Lafayette, Ind.
Amos—Orph., Boston.
Anderson and Holmes—Bennett's, Hamilton, Can.
Annis, Mrs. Wm. E.—Hammerstein's, N. Y. C.
Apache Dance—Maryland, Balto.
Armstrong and Clark—Orph., Spokane, Wash.
Armstrongs, Three—Casino, Toledo, O.
Avery and Hart—Colonial, N. Y. C.
Atkinson, Harry—Shea's, Toronto, Can.
Avolos, Musical—Hammerstein's, N. Y. C.
Bailey and Croumer—Maj., Detroit, Mich.
Banks, Brazeale, Duo—Maj., Chgo.
Barnes, Freeman, and Ora Lee—Moncton, N. S., Canada, Princess, St. Johns, 14-19.
Barnes, Stuart—Brighton Beach, 14-19.
Barnes and Edwinas—Airdome, Hot Springs, Ark.
Barnes and Levina—Savannah, Savannah, Ga.
Barnes, Mac M., and Louise Reming—Washington, Spokane, Wash., Star, Seattle, 14-19.
Barrow and Milo—Lyric, Chattanooga, Tenn.
Barry, Rose—Atlantic Garden, N. Y. C.
Barry and Wolford—Alhambra, N. Y. C.
Bartholdi's Cockatoos—Chester Park, Cinti.
Bathing Girls—Brighton Beach, 14-19.
Beban, George—Colonial, N. Y. C.
Bellclaire Bros.—Shea's, Toronto, Can.
BERGERE, VALERIE—Brighton Beach, 14-19.
Berliner, Vera—Orph., Portland, Ore.
Berry and Berry—West End Park, New Orleans, La.
Bertram, Robt. H.—Pantage's, Portland, Ore.
Besnah and Miller—Orph., Boston.
Beverly and West—E. Liverpool, O., 7-9, Family, Salem, 10-12.
Black, Violet—Temple, Detroit, Mich.
Blondell, Ed.—Academy, Montreal, Can.
Bohemians, Three—Orph., Spokane, Wash.
Boises, The—Dreamland, Coney Island.
Bond and Benton—Colonial, N. Y. C.
Bonita—Maryland, Balto.
Bovais, Louis—Family, Kane, Pa.
Bowen Bros.—Wigwam, 'Frisco.
Bowers, Walters and Crooker—Shea's, Buffalo, N. Y.
Braatz, Selma—Orph., Butte, Mon.
Brandt, Mildred—Gilmore, Springfield, Mass.
Bristol's Ponies—Academy, Norfolk, Va.
Browning, Flora and Kellar—Convention, Chickasha, Okla.
Brown, Harry—American, N. Y. C.
Buch Bros.—Pantage's, Seattle, Wash.
Burgomaster's Dream—Grand, Vancouver, B. C., Orph., Seattle, Wash., 14-19.
Burke, Parker L.—Temple, Prov.
Burnett and Errol—American, N. Y. C.
Burns and Fulton—Atlantic Garden, N. Y. C.
Burt and James—Luna Park, Washington.
Burton, John and Lottie—Family, Delaware, O.
Butler and Bassett—Keith's, Phila.
Byrne, Golson, Players—Airdome, Ft. Worth, Tex.
Calvert, Catherine—Maj., Chgo.
Camille Trio—Brighton Beach.
Campbell and Barber—American, N. Y. C.
Canaris—Orph., Boston.
Carew, Mabel—Star, Seattle, Wash.
Carlo's Animals—Farm, Toledo, O.
Carson and Williard—Proctor's, Newark, N. J.
Caston, Dave—O. H., Bristol, Tenn.
Chameroys, The—Atlantic Garden, N. Y. C.
Charbino, Chas.—Orph., 'Frisco.
Chefalo—Casino, Toledo, O.
Chessaline, Robt.—Family, Detroit, Mich.
Chester and Grace—Maj., Galveston, Tex.
Chip, Sam, and Mary Marble—Temple, Detroit, Mich.
Circumstantial Evidence—Maj., Milwaukee.
Clark, Georgiana—Gilmore, Springfield, Mass.
Cleopatra Dance—Orph., Los Angeles, Cal., San Diego 14-19.
Clermont's Animals—Lakeside Park, Canton, O., Temple, Detroit, Mich., 14-19.
Clermontos, The—Midway Park, Williamstown, Pa.
Cliff, Laddie—Orph., Seattle, Wash.
Clipper Comedy Four—Cascade Park, Erie, Pa.
Clipper Comedy Quartette—West End, New Orleans, La.
Clifford, Billy—American, N. Y. C.
Cline, Henry—Keith's, Boston.
Closes, Three—Orph., Zanesville, O.
Cogan and Bancroft—Bijou, Duluth, Minn.
Collins and Hart—Orph., Boston.
Columbians, Five—Casino, Toledo, O.
Conlin and Steele—Proctor's, Newark, N. J.
Conroy and Le Maire—Maj., Milwaukee, Wis.
Cooke and Rothert—Grand, Portland, Ore.
Coombs, Frank, and Muriel Stone—Fontaine Ferry, Louisville, Ky., 14-19.
Corbett, Jas. J.—American, N. Y. C.
Cossar, Mr. and Mrs. John H.—Maj., Ft. Worth, Tex.
CRESSY, WILL M., AND BLANCHE DAYNE—Concord, N. H.
Cullen, James H.—Temple, Detroit, Mich.
Cunningham and Devery—Gilmore, Springfield, Mass.
Cunningham and Foley—Temple, Prov.
D'Arc's Marionettes—Liverpool, Eng., 14-19, Middlesboro, 21-26.
Dale and Boyle—Spring Grove, Springfield, O.
Daleys, The—Gaiety, Bangor, Me.
Davis, Mark and Laura—Orph., Edmonton, Can.
De Biere—American, Chgo., Temple, Detroit, Mich., 14-19.
De Fays, Musical—Elite, Winnipeg, Can.
De Haven, Carter—Maj., Chgo.
De Onzo Bros.—Empire, Glasgow, Scot., 7-12, Blackpool, Eng., 14-19.
De Trickey, Coy—Maj., Galveston, Tex.
De Vora Trio—Farm, Toledo, O.
Deane, Sidney—Orph., Bklyn.
Delaner, Debrimont Trio—Brighton Beach Music Hall.
Delmore and Lee—American, Chgo.
Deltons, Three—Luna Park, Buffalo, N. Y.
Dickinson, Rube—Gilmore, Springfield, Mass.
Dobson, Frank—Lyceum, Washington.
Dohn, Bobby—Brighton Beach, 14-19.
Dolores, Angela—Orph., Los Angeles, Cal.
Don—Keith's, Boston.
Donovan and Arnold—Farm, Toledo, O.
Dorothy, Gavin—National, 'Frisco, 14-19.
Douglas and Douglas—Maj., Houston, Tex.
Doyle, Patsy—Keith's, Phila.
Drew, Frankie—Grand, Hamilton, O.
Dreyer, Lottie Trio—Scenic, Malden, Mass.
Du Pass, Dancing—Grand, Cleveland, O.
Dugan, Tom J.—Los Angeles, Los Angeles, Cal.
Dunbar's Circus—Bijou, Duluth, Minn.
Dunbar's Goats—Casino, Toledo, O.
Edmonds and Carl—Gilmore, Springfield, Mass.
Edwards, Gus—Alhambra, N. Y. C.
Edwards' Kountry Kids—Maj., Des Moines, Ia.
Eldora—Shea's, Toronto, Can.
Elite Musical Four—Bell, Oakland, Cal.
Elliott, Francis—State St., Trenton, N. J., 7-9, O. H., Slatington, Pa., 10-12, Garrick, Norristown, 14-16, O. H., Reading, 17-19.
Ellis, Nowlin Troupe—Orph., 'Frisco.
Emery, Edwin T.—Orph., 'Frisco, May 31-26.
Emmett, Grace—Hammerstein's, N. Y. C.
Empire Comedy Four—Temple, Detroit, Mich.
Engelbreth, Geo. W.—Coney Island, Cinti.
English Belles—Wilson, Mason City, Ia.
Evans and Lloyd—Orph., Seattle, Wash.
Eveleen, Dave—Orph., 'Frisco, 7-19.
Ewers, Geo.—Unique, Des Moines, Ia., Bijou, Huron, S. D., 14-19.
Fanton, Joe—Star, 'Frisco.
Farrell-Taylor Trio—Temple, Detroit, Mich.
Fay, Kitty—Zanesville, O., Canton, 14-19.
Felix and Barry—Brighton Beach Music Hall.
Ferry, Frogman—Henderson's, Coney Island.
Fiddler and Shelton—Maj., Milwaukee, Wis.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Fields, Will H.—Empire, Grand Forks, N. D.
Finneys, The—White City, Chgo.
Fischer and Burkhardt—American, Chgo.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Fitzsimmons and Cameron—Lyric, Hot Springs, Ark.
Flemen, William—Maj., Ft. Worth, Tex.
Flynn, Earl—Park, Chattanooga, Tenn.
Force and Williams—Wonderland, Wichita, Kan.
Fords, Four—Hammerstein's, N. Y. C.
Fords, The—Airdome, Bartlesville, Okla.
Fougere and Emerson—Grand, Augusta, Ga.
Fox and Evans—Forest Park, Chgo., Harlem Park, Rockford, Ill., 14-19.
Foy, Eddie—American, Chgo.
Franklin, Irene—Brighton Beach Music Hall.
Franzs, The—Pantage's, Tacoma, Wash.
Frederick, Helena—Orph., Butte, Mont., Orph., Spokane, Wash., 14-19.
Gallimore, Arthur—Palace, Dundee, Scotland, 7-12, Pavilion, Glasgow, 14-19, Palace, Belfast, 21-26, Lyric, Liverpool, 28-July 3.
Gardner and Revere—East End, Memphis, Tenn.
Gartelle Bros.—Orph., Seattle, Wash.
Gaston and Green—Keith's, Phila.
Gaylor and Graff—Wonderland, Revere Beach, Mass., Highland Park, Winsted, Conn., 14-19.
Gebhart, West and Berner—Virginia, Chgo., 14-19.
Geiger and Walters—Henderson's, Coney Island.
Gillingwater, Claude—Orph., 'Frisco, Orph., Oakland, 14-19.
Glendower and Marion—Family, Butte, Mont.
Goforth and Doyle—Colonial, Norfolk, Va., Academy, Lynchburg, 14-19.
Golden, Richard—Orph., Bklyn.
Goldsmith and Hoppe—Park, Dubuque, Ia.
Gordons, Bounding—Colonial, N. Y. C.
Gossans, Bobby—Star, Malone, N. Y.
Graff and Graff—Atlantic Garden, Atlantic City, N. J., 14-19.
Granville and Rogers—Lakeside, Akron, O.
Granville, V. L.—Maj., Denver, Colo.
Greenway, Hy.—K. and P. 5th Ave., N. Y. C.
Gregory, Frank L.—Tivoli, Copenhagen, Denmark, 1-30.
Grimm and Satchell—Maj., Rockford, Ill.
Hackett, James K. and E. M.—Orph., Boston, Proctor's, Newark, N. J.
Haines and Vidocq—Keith's, Phila., 14-19.
Hale, Jess—Airdome, Bridgeport, Ill.
Hamlin and Lyle—Family, Kane, Pa., Orph., Oil City, 14-19.
Hanlons, Three—Alhambra, N. Y. C.
Hanson, Harry L.—Bijou, Atlanta, Ga.
Harcourt, Daisy—Academy, Montreal, Can.
Harding and Ah Sid—Academy, Montreal, Can.
Hardman, Joe—Maj., Little Rock, Ark.
Harland, Adelaide—Lincoln Park, Worcester, Mass.
Harmonists, Four—Farm, Toledo, O.
Harrigan, James—Brighton Beach Music Hall.
Harrison, Lee—Orph., Bklyn.
Haskell, Loney—Orph., Seattle, Wash., Orph., Spokane, 14-19.
Havelocks, The—Fontaine Ferry, Louisville, Ky.
Hayes, Brent—Alhambra, Brussels, Belgium, 1-14, Bedford, London, 21-26.
Hawaiian Trio—K. and P. 5th Ave., N. Y. C.
Hayward, Harry—Maj., Galveston, Tex.
Hazzard, Lynne and Bonnie—Grand, Missoula, Mont.
Hefron, Tom—Bijou, Knoxville, Tenn.
Heugler, May and Flo—Shea's, Buffalo, N. Y.
Helena, Edith—American, Chgo.
Hess Sisters—Shea's, Toronto, Can.
Hibbert and Warren—Temple, Detroit, Mich.
Hickman and Wills—Hippodrome, Utica, N. Y.
Hill and Whitaker—Empire, Hull, Eng., 7-12, Empire, Bradford, 21-26, Palace, Blackpool, 28-July 3.
Hobson and Beland—Farm, Toledo, O.
Howard Bros.—Ramona Park, Grand Rapids, Mich.
Holman, Harry—Acker's, Bangor, Me.
Horton and La Triska—Young's Pier, Atlantic City, N. J.
Howard and Howard—Orph., Bklyn.
Howell and Webster—Grand, Augusta, Ga.
Howison, Chas.—Bijou, Atlanta, Ga.
Hughes, Johnny J. and Mazie—Orph., 'Frisco.
Hughes Musical Trio—Maj., Milwaukee.
Hulbert, Laura—Star, Wilkensburg, 7-9, O. H., Canonsburg, 10-12, Star, Monessen, 14-16, Star, Donora, 17-19.
Hurst, Minna K.—American, N. Y. C.
Imperial Sextette—Orph., Bklyn.
Ioleen Sisters—Bijou, Kalamazoo, Mich.
Irwin, Jack—Maj., Milwaukee.
James and James—Maj., Montgomery, Ala.
Janvier, Emma—Maj., Chgo.
Jarrow—Orph., Butte, Mont.
Jean, Bedini and Arthur—Shea's, Buffalo, N. Y.
Jeffries, James J.—Academy, Montreal, Can.
Jennings and Renfrew—Keith's, Phila.
Johnson Students—Crystal, Milwaukee.
Johnson and Wells—Orph., Oakland, Cal.
Jordon, Braunock and Chalita—Cascade Park, New Castle, Pa.
Julius and Dyer—Maj., Indianapolis, Ind.
Keane, J. Warren—Bijou, Winnipeg, Can.
Keeley Bros.—Bennett's, Montreal, Can.
Keeley and Parks—Orph., Mansfield, O.
Keeps and Briscoe—Bennett's, Montreal, Can.
Kellam, Lee J.—Lyric, Des Moines, Ia., Orph., Oelwine, 14-21.
Kelbermann, Annette—Keith's, Phila.
Kelly, Walter C.—Palace, London, Eng., May 24-July 17.
Kelly and Lewis—Ponce de Leon, Atlanta, Ga.
Kennedy and Melrose—Bennett's, Montreal, Can.
Kenton, Dorothy—Hansa, Hamburg, Ger., 1-30.
King and Bailey—Los Angeles, Los Angeles, Cal.
King, Al.—Poli's, Bridgeport, Conn.
Kirk, Arthur H.—Arcade, Minot, N. D.
Kitabanzai Troupe—Grand, Cleveland, O.
Kleist, Paul—Brighton Beach, 14-19.
Knight, Harlan—Temple, Detroit, Mich.
Knight, O. L.—Maj., Birmingham, Ala.
Kobers, The—Airdome, Pensacola, Fla.
Kohl, Gus and Marion—Star, Muncie, Ind.
Kohler Trio—American, N. Y. C.
Krafft and Myrtle—Academy, Charleston, S. C.
Kratons, The—Empire, Birmingham, Eng., 7-12, Empire, Liverpool, 14-19, Empire, Glasgow, Scot., 21-26.
La Bell Troupe—Park, Quebec, Can.
La Loie, Helene—Grand, Tacoma, Wash.
Lambert, Maude—American, N. Y. C.
Lambert and Williams—Grand, Syracuse, N. Y.
Latina, Mlle.—Maj., Milwaukee.
Lauder, Alick—K. and P. 5th Ave., N. Y. C.
La Valls, The—Alcazar d'Ete, Paris, France, 7-July 3.
Le Clair, Harry—Bell, Oakland, Cal., Wigwam, 'Frisco, 14-19.
Le Clair, John—Chester Park, Cinti.
Le Croix, Paul—Temple, Detroit, Mich.
Le Dent, Frank—Orph., Salt Lake City, U., Orph., Denver, 14-19.
Leech, Al.—Alhambra, N. Y. C.
Leeds and Le Mar—Cascade Park, New Castle, Pa.
Leightons, Three—Orph., Seattle, Wash.
Leonard, Gus—Maj., Dallas, Tex.
Leslie, Bert—K. and P. 5th Ave., N. Y. C.
Lester, Creighton, Troupe—Farm, Toledo, O.
Lester, Great—Hammerstein's, N. Y. C.
Lewis and Harr—Crystal, Braddock, Pa.
Lloyd, Alice—Shea's, Toronto, Can.
Lloyd, Hugh—Brighton Beach Music Hall.
Loude and Tilly—Orph., Spokane, Wash.
Long Acre Quartette—Proctor's, Newark, N. J.
Luce and Luce—Orph., Altoona, Pa.
Mack and Marcus—Maj., Milwaukee.
Mario Trio—West End, New Orleans, La.
Marshalls, The—Glens Falls, N. Y.
Martini and Maximilian—Maryland, Balto., Keith's, Phila., 14-19.
Martinette and Sylvester—Marigny, Paris, France, June 1-July 10.
Massey and Kramer—Orph., Newark, O.
Maydue, Alice—Casino, Toledo, O.
Maxim's Models—White City, Chgo.
McCabe, Ruth—National, Steubenville, O.
McCauley, Iner—Keith's, Phila., 14-19.
McConnell and Simpson—Proctor's, Newark, N. J., Keith's, Phila., 14-19.
McCune and Grant—White City, New Orleans, La.
McKay and Cantwell—Keith's, Boston, K. and P. 5th Ave., N. Y. C., 14-19.
McLaughlin, Bob—Family, Barberton, Ind.
McNaughtons, The—Shea's, Toronto, Can.
McVicker, Julius—Shea's, Buffalo, N. Y.
Melnotte Twins and Clay Smith—Orph., Los Angeles, Cal.
Melvide and Higgins—Shea's, Buffalo, N. Y., Keith's, Phila., 14-19.
Millard Bros.—Orph., Boston.
Miller, Louis E.—Grand, Nashville, Tenn., Orph., Evansville, Ind., 14-19.
Millman Trio—K. and P. 5th Ave., N. Y. C.
Milton, Lola—Unique, Mankato, Minn.
Monets Five—Los Angeles, Los Angeles, Cal.
Moore, Tom and Stasia—Orph., Boston.
Moore and Young—Colonial, Richmond, Va.
Montgomery and Moore—Brighton Beach.
Morrell, Frank—K. and P. 5th Ave., N. Y. C.
Morgan and McGarry—Forest Park, Chgo.
Morton and Diamond—American, N. Y. C.
Mortlock, Alice—Maj., Houston, Tex., Maj., Galveston, 14-19.
Motogiri—Empire, Hull, Eng., 7-12, Coliseum, London, 14-19, Empire, Shepherd's Bush, 21-26.
Motoring—Keith's Boston.
Murray, Elizabeth—Orph., 'Frisco, 14-19.
Murray Sisters—Colonial, N. Y. C., Orph., Bklyn., 14-19.
Nawn, Tom—Maj., Chgo.
Naymon, Rose—Salem, Salem, Mass.
Newell and Niblo—Lyric, Terre Haute, Ind., Airdome, Ft. Wayne, 14-19.
Niblo's Birds—Empire, Middlebrough, Eng., 7-12, Winter Gardens, New Brighton, 14-19, Royal, Dublin, Ire., 21-26.
Nicholson and Norton—American, Chgo.
Niemeyer, Joe—Maj., Galveston, Tex.
Night in a Monkey Music Hall—Hammerstein's, N. Y. C.
Normans, Juggling—Orph., Los Angeles, Cal.
Novelty Dancing Four—Orph., 'Frisco, 7-19.
O'Day, Ida—Luna Park, Washington.
O'Dell and Gilmore—Family, Bermidji, Minn.
O'Donnell and Gower—Airdome, Atchison, Kan., May 31-14.
Olive, Mlle.—Academy, Montreal, Can.
Olivetta Troubadours—Keith's, Phila., 14-19.
Olson, Harry—Academy, Montreal, Can.
Onetti Sisters—Temple, Detroit, Mich.
Orpheus Comedy Four—Wigwam, 'Frisco.
Otora Troupe—Crystal, Anderson, Ind.
Owoudo—Hopkins, Louisville.
Pantzer, Willy, Troupe—K. and P. 5th Ave., N. Y. C., Brighton Beach, 14-19.
Parker and Shaw—Family, Detroit, Mich.
Pattens, Three—Star, Monessen, Pa.
Pauline—Colonial, N. Y. C.
Pearl and Yosco—Shea's, Buffalo, N. Y.
Porter, Horace—Maryland, Balto.
Phantastic Phantoms—Shea's, Buffalo, N. Y.
Post and Russell—Ramona Park, Grand Rapids, Mich.
Post Card Album—Bennett's, Montreal, Can.
Potts, Ernie and Mildred—Bijou, Oshkosh, Wis.
Prescelle—K. and P. 5th Ave., N. Y. C.
Pucks, Two—Brighton Beach Music Hall.
Queer and Quaint—Family, Marion, O.
Quick, Mr.—Shea's, Buffalo, N. Y.
Rajah, Princess—Hammerstein's, N. Y. C.
Ramsey Sisters—Star, Seattle, Wash.
Randolph, Maude—Casino, Toledo, O.
Raymond and Caverly—Brighton Beach, 14-19.
Raymond, Fredericka—Shea's, Toronto, Can.
Redmond and Smith—Family, Detroit, Mich.
Renee Family—Keith's, Phila.
Renos, Great—Concordia, Concordia, Kan.
Renshaw, Bert—Maj., Sioux Falls, S. D.
Reynolds, Walter—Unique, Phila.
Reynolds and Donegan—Coliseum, London, Eng., May 31-July 17.
Richards, Great—Lake Park, Canton, O.
Richards and Grover—Wigwam, 'Frisco.
Ritter, Max, and Grace Foster—Glasgow, Scot., 7-12, Oldham, Eng., 14-19, Argyle 21-26, Tivoli, London, 28-July 3.
Roberts and Fulton—Bijou, Knoxville, Tenn.
Roberts, Hayes and Roberts—Pantage's, Seattle, Wash.
Robisch and Childress—Lakeside Park, Dayton, O., Collins' Gardens, Columbus, 14-19.
Rockway and Conway—Fontaine Ferry, Louisville, Ky.
Romanoffs, The—Grand, Nashville, Tenn.
Rooney Sisters—Brighton Beach, 14-19.
Rosards, The—Riverside Park, Findlay, O.
Rowley, Sam—Bijou, La Crosse, Wis.
Royce, Ray L.—Maj., Milwaukee.
Russell, Bijou—Kings, Southsea, Eng., 7-12, Hippo., Birmingham, 14-19, Hippo., Nottingham, 21-26.
Ryan and White—Shea's, Toronto, Can.
RYAN, THOMAS J., AND MARY RICHFIELD—Proctor's, Newark, N. J.
Samuels and Chester—Maj., Kalamazoo, Mich.
Sandor's Cirque—Maj., Chgo.
Sanford, Jere—Maj., Butte, Mont., Washington, Spokane, Wash., 14-19.
Schuster and Cole—Maj., Birmingham, Ala.
Scott and Davis—Bijou, Duluth, Minn.
Sears, Gladys—Rock Springs Park, E. Liverpool, O.
Seldoms, The—Hammerstein's, N. Y. C.
Semon, Chas. F.—Colonial, N. Y. C.
Shaw and Robinson—Casino, Toledo, O.
Shedman's Dogs—Luna Park, Scranton, Pa.
Sheets, Billy—Maj., Dallas, Tex.
Shipman, Helen—Family, Detroit, Mich.
Shrode and Mulvey—Maj., Chgo.
Simpson, Cheridah—Orph., 'Frisco, 7-19.
Sinway's Dog and Cat Pantomime—Follies Bergere, Mexico City, Mex.—indefinite.
Slivers—Keith's, Boston.
Smith and Alexander—Maryland, Balto.
Smith, Sue—K. and P. 5th Ave., N. Y. C.
Snowie, Maybelle—Lillian, Detroit, Minn.
Springer, Jack—Fairyland, Bristol, Tenn.
Stafford and Stone—Keith's, Boston.
Stein, Sam Bennett's, Montreal, Can.
Strickland, Rube—Cascade, New Castle, Pa.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 15.
Sullivan and Pasquelena—Orph., Portland, Ore.
Sunny South—Orph., Oakland, Cal., 7-19.
Sussane, Princess—Maryland, Balto.
Sutcliffe Troupe—Her Majesty's, Walsall, Eng., 7-12, Empire, Coventry, 14-19, Empire, Birmingham, 21-26, Palace, Leicester, 28-July 3.
SABEL, JOSEPHINE—Folies Marigny, Paris, France, 1-30.
Symonds, Jack—Family, Fargo, N. D.
Tangley, Pearl—Grand, Syracuse, N. Y.
Tanguay, Eva—Bennett's, Montreal, Can.
Tarlton and Tarlton—Airdome, Olathe, Kan.

THE EAGLE · NICKELODEON · BIJOU · PRINCESS · THEATORIUM · CROWN · ROYAL · EL DORADO · VAUDEVILLE · GAIETY · STAR · ELECKTRA · LYRIC

THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS.

FIVE VERY STRONG FILMS DISTINGUISH LAST WEEK'S RELEASES.

Vitagraph, Biograph, Edison, Selig and Gaumont Come in for Warm Praise—Other Issues of the Week Are of Good Quality—Kalem Subject Gives Evidence of Excellent Work—Few Pictures Call for Serious Criticism.

There are six very strong pictures that would appear worthy of being singled out from the issues included in this week's reviews. These, in the order of their production, are: Vitagraph's Empty Sleeve, Biograph's What Drink Did, Edison's The Curfew Bell, Urban's Tender Cords, Selig's Fighting Bob, and Gaumont's Saved from Conviction. All six in various degrees are entitled to special praise, although it must be added that other issues of the week show steady improvement in character and quality.

The Empty Sleeve (Vitagraph, May 29).—The Vitagraph's Decoration Day offering is about the neatest thing in this line of picture production that it has been the good fortune of the writer to review. The theme is admirably conceived and carried out. The acting is of the sort that is the most effective, giving the impression of reality, and the battle scenes are particularly well done. The film commences with an old lady and gentleman strolling in the country on Decoration Day. He is a veteran of the Civil War and she is his wife. As they reach the spot in the road where he had parted from her to go to the war, nearly half a century before, they pause and recall the past. They have now changed to their youthful forms and we see re-enacted the parting of the lovers, the marching away to join the army, battle scenes and deeds of valor and, at last, an honorable discharge, with an empty sleeve and a welcome home. Again they are standing where they had parted, renewing their vows, and we see them dissolve back into the old veteran and his wife as the Grand Army post marches by for its annual ceremonies. This class of picture is distinctly "high art," as the Vitagraph Company claims it to be.

He Couldn't Dance, But He Tried (Vitagraph, May 29).—There is nothing to praise in this "comic," and it has little excuse for existence, except to fill out a reel. A young man at a party, who cannot dance, takes lessons from a hypnotist dancing master, with the result that he dances with everybody he meets, but he does it with so much exaggeration as to destroy all humorous illusion.

The Accusing Double (Gaumont, May 29).—The mutilation of this film by some censorship authority, possibly the wise Chicago police, has destroyed the continuity of the story. Otherwise it might be an interesting picture, as it appears to be well acted and produced. A gambler at Monte Carlo, having lost all, murders and robs a stranger and sinks the body in the sea, these events being left for the imagination to fill in, if one happens to be good at guessing riddles. A detective then makes himself up to resemble the dead man and sets out to find the criminal. They meet eventually and the murderer's agitation at seeing his victim's double exposes his guilt, and the ends of justice are attained.

London Zoological Garden (Pathe, May 29).—These views of wild animals in captivity and other scenes in the great London garden are valuable additions to the educational class of films. The scene showing the Polar bears playing with a huge rubber ball in the water is particularly interesting.

Bottled Up (Pathe, May 29).—A clever trick idea is carried out in this film in an amusing way. A scientist has invented a mysterious ray or current, by which he dissolves people into liquid form. In experimenting he liquifies two crooks, who have just robbed a man. Then he liquifies their victim and a policeman. In each case he soaks up the liquid with a sponge and transfers it to a bottle. Later, in his laboratory he restores the liquids to life and the happy ending occurs, of the crooks being denounced by their victim and arrested by the policeman.

What Drink Did (Biograph, May 31).—The appealing reality of this picture makes the moral lesson taught little short of a sermon. At no point in the series of scenes are we for a moment allowed to realize that we are looking at mere acting. It is all so clear, so possible and so absolutely true to life that we forget the fiction. This is undeniably art in motion picture production—art that commences with the conception of the theme and ends with the mechanical reproduction of the films. The story is free from complications. A skilled mechanic, living with his wife and two pretty children, is induced by his fellow workmen to take his first drink. Being of the class of men who are weak in will power, he soon becomes a hard drinker. One night the weeping wife sends one of the little girls to seek him and she finds him in a saloon. He brushes her away, but she returns and he strikes her. A bartender interferes, blows follow, and the bartender fires a revolver, the bullet striking, not the father, but the child. There are so many deft touches of realism in this scene that it would be unjust to pass them over without special mention. The dismay and rage of the father, the awed and frightened attitude of his companions, the dazed condition of the saloon keeper as he mechanically wipes his hands on his apron, while the murderer is led away by the police, all contribute to produce a scene as powerful as we are ever apt to find on a Broadway stage. In the last scenes the father refuses to go again with his former companions, but hurries from his work to his home, there to fall on his knees beside his wife and their remaining child.

The Uninvited Guest (Pathe, May 31).—Humorous complications and droll acting make this comedy picture laughably pleasing. A footpad, whose crime of apparent murder might better have been modified, is pursued by the police and enters a house where a masquerade ball is in progress. Here he is at once taken to be one of the guests in costume and is wined and complimented for his excellent make-up. Then the police enter and are surprised by similar treatment, while the crook escapes in the overcoat of one of the guests. In the end explanations follow and the crook is captured.

Advantages of Aviation (Pathe, May 31).—More care in constructing and directing the trick features of this "comic" would have added to its value. Moreover, the picture is not in the best of taste for the American public. A young woman having received a note from an admirer to meet him in the Eifel tower eludes her present protector by sailing out of the window in an aeroplane. She is followed by the deserted man, who fills himself up with gas and becomes a balloon, kidnaping his rival and flying with him back to town, where there is a readjustment of affinities and everybody is happy.

The Lost Heiress (Lubin, May 31).—The plot of this comedy has been utilized so many times in the past that it is surprising the Lubin producers have selected it again for revamping. However, it is quite cleverly done in this case, which furnishes some excuse. The lost heiress is a baby that wanders into a conservatory and goes to sleep. The distracted parents and all the neighbors start out in search, pursuing a colored man with a bag of chickens, a colored woman with a basket of fish and a pair of tramps with a pig in a "poke."

Father's Glue (Lubin, May 31).—This "comic" also is an old idea worked over, and it is not well enough performed to warrant the repetition. Two bad boys paint seats, sidewalks and walls with glue, causing trouble for their victims and pursuers.

Oliver Twist (Vitagraph, June 1).—While there is excellent acting and faithful settings and costumes in this "high art" film, the story is not constructed with sufficient smoothness and clearness to make it as effective as it should have been. As was pointed out last week in the review of a Biograph adaptation of a Dickens story, there is too much reliance on the spectators' supposed acquaintance with the plot. A courtship scene between Rumble and Mrs. Corney, which has no part in the plot, is inserted, and scenes that would have explained why Bill Sykes took to the roof and how Fagin got into prison are omitted. We can forgive the fact that Bill Sykes hardly looks the character, but it is difficult to overlook the faulty construction of the story. Picture writers and adapters must use picture language that their readers can understand or their work goes for nothing. Miss Otis as Nancy Sykes is satisfactory, though not great.

The Cripple's Marriage (Gaumont, June 1).—A number of crippled beggars are the comedy characters of this picture, which is no more pleasing than might be expected from such an exhibition of sore, crooked and amputated legs and arms. A legless man marries a tall woman, and the difficulties they have in courtship and wedding furnish the comedy elements of the film.

The Good Omen (Gaumont, June 1).—The supposed good luck that follows the mistletoe is the excuse for this picture. A man nearly breaks his neck gathering a quantity. Falls and disasters occur to him and to everybody who buys from him, but the scenes are not managed with much originality and are, therefore, none too amusing.

The Curfew Bell (Edison, June 1).—If the writer may be permitted the expression, he takes off his metaphoric hat to the Edison picture producers in recognition of the superior excellence of this film—excellent in nearly all qualities that go to make up higher class motion pictures. The romantic story is well told, the scenic backgrounds of ancient stone structures, both outdoor and studio, are beautiful and remarkably appropriate, and the acting is quite satisfactory for the character of the story, although judicious toning in some of the more violent scenes would have made the action more impressive. Finally, the photography is admirable, making the picture a credit to the great name of Edison, as, indeed, all films issued by this company should be. In one respect only is there cause for serious criticism, and this is in the order in which the scenes are arranged and connected. The scene showing Basil about to be shot should be cut into two or more scenes, the first one being inserted in the film immediately before or after the girl has grasped the tong of the bell to prevent the ringing of the curfew. As the picture now appears, the girl, Bess, climbs to the belfry and down again, preventing the ringing; runs some distance, secures a pardon from Cromwell and starts for the scene of the intended execution. It should now be nearly dark, but we are shown the troopers marching with the prisoner to the appointed place. He is stood up to be shot and the officer listens for the curfew bell, which should have rung some time before. We are obliged to conclude that somebody's watch was slow or they had all stopped on the way to take a parting drink.

Saved by a Waif (Pathe, June 2).—A plot is used in this story exactly similar to one employed in a recent Vitagraph film which came in for praise in these reviews. A mother, having gone insane over the death of her little daughter, is restored to reason by the introduction into their household of an adopted child, dressed in the garments of the dead girl. There are some variations of details in the Pathe version, which is admirably acted.

Making Tambourines (Pathe, June 2).—This industrial film, showing how tambourines are made and winding up with a scene illustrating the manner in which they are used by the peasants of Spain in their village dances, forms an interesting subject.

The Dog and the Sausage (Essanay, June 2).—There is broad but logical humor in the story of this picture, and except for its ending it is constructed and acted in a manner that brings the humor out with good effect. A young man presents his uncle with a young dog. A boy is sent to deliver the present in a basket, and about the same time a butcher's boy is delivering to some customer a quantity of sausages in a similar basket. The two boys meet, play marbles and accidently exchange baskets, so that the uncle gets the sausages and the butcher's customer gets the dog. The inference in both cases is so obvious that the rage of the uncle and the butcher's customer is fully justified, although some more happy ending might have been found than to show the butcher about to run the dog through his sausage machine.

The Sleeping Tonic (Essanay, June 2).—This is another Essanay "comic," productive of much jolly laughter, although the basis for the film consists only of a single extravagant idea. A young man, unable to sleep, procures a powerful potion from a doctor. During the day that follows he falls asleep everywhere he goes, always under ludicrous circumstances. The work of the comedian could have been improved by more natural movements, but on the whole he has done very well.

Tender Cords (Urban, June 2).—Similar in idea to a recent Biograph picture, this film is nevertheless welcome as an exhibition of excellent acting and faithful character work that gives an impression of reality. If anything, it is more logical and lucid than its Biograph predecessor, and that is saying much. A happy father and mother lose their child by death. Later they quarrel and are about to separate, when in dividing their personal effects they come across the toys and clothing of their dead darling. The emotions aroused end in their happy reunion. The Biograph version had the characters prosperous people and the quarrel was caused by a dispute over an unpaid bill. The Urban story makes the man and wife working people. After the child's death the father takes to drink, and the quarrel results from the efforts of the poor wife to reform him. The scene in which they divide their personal belongings and the wife craftily seeks to hide from her husband the little bundle in which their dead child's effects have been preserved, is particularly well played.

Magic Carpet (Urban, June 2).—The ingenuity and skill with which the puzzling trick photography of this picture is managed makes it one of the most interesting films of the week. An East Indian fakir loses his magic carpet, which appears to be a rug about eight feet long. The rug rolls and slides along the street till some one steps on it, when it immediately floats off into the air with the astonished individual. Policemen and others pursue and different persons fall victim to the surprising conduct of the rug, until it finally finds its way back to its owner.

Are You the Man? (Lubin, June 3).—Somewhat exaggerated in idea, this picture is nevertheless quite laughable because the actors, all new people obviously, try to appear natural in all their movements and have succeeded remarkably well. A young man bets with his companions that he can ask ten men on the street the question, "Are you the man?" without being insulted by each of them. The result is disastrous in every case, the young man ending his experiments in a sad state of delapidation and distress.

My Friend the Indian (Lubin, June 3).—The same theme was recently used in a Vitagraph subject—the selling of a man made up as an Indian to a cigar dealer as a wooden image to stand in front of his store. The incidents that follow, however, are worked out differently and are, for the most part, cleverly and humorously handled. A policeman stops in front of the image to take a drink, whereupon the Indian grabs the bottle and runs. The pursuit and the fright of pedestrians who see a wild Indian racing through the streets give opportunity for a number of amusing situations, varied by trick photography that accelerates the movements of all concerned.

Eradicating Aunty (Biograph, June 3).—Comedy, not particularly logical but extremely well acted, makes this a pleasing film. A prim old aunt and a burlesque theologian persist in discouraging the honeymoon love scenes of a newly married couple. An actor friend assists in getting rid of the undesirables, first shocking them by his rude manners and later frightening them out of their wits by appearing as a wild Western cowboy. The picture is chiefly valuable as showing what may be done by high-class actors with very indifferent comedy material.

His Duty (Biograph, June 3).—For a short dramatic picture this one deserves to rank very high by reason of a strong situation powerfully developed. The young brother of a policeman robs a safe and escapes, leaving his cap behind. The policeman, finding the cap, recognizes it as belonging to his brother. True to his duty, he goes home and arrests the boy. It is this scene that is so well done as to warrant special praise. The boy, however, is too amiable and innocent in appearance to justify his character as a criminal, and the scene in which he robs the safe is not convincing. Occupants of the house enter the room and pause in conversation, while he escapes out of the window at their very elbows without being seen or heard, an obviously impossible circumstance.

Fighting Bob (Selig, June 3).—Another triumph in scenic backgrounds and a welcome advancement in higher class acting mark this Selig production for special praise. Evidently some of the scenes were made in Spanish-American localities or in surroundings that give that atmosphere, while other scenes are studio interiors and marine backgrounds. A story that otherwise would have been extremely difficult to make real and natural is thus told with convincing detail. A lieutenant on an American warship in a Spanish-American port falls in love with a native beauty, who returns the love. The girl's father and a wealthy native lover, assisted by scheming, cigarette smoking friend and by the local police, try to prevent the girl from eloping with the lieutenant, but some of the sailors of the ship are there to help out, and they do it in lively fashion characteristic of our sailor-boys on shore leave in foreign ports.

Carnival at Nice, 1909 (Pathe, June 4).—There have been numerous carnival pictures at different times, and all are interesting, but this one has the added advantage of being up-to-date.

A Bruised Heart (Pathe, June 4).—The story on which this film is based is weak and insipid, despite the almost tragedy that it contains. Nevertheless it is extensively produced, being well staged and beautifully colored. A young man shoots himself because he is deserted by his wife—or is it his mistress? The woman hears of the shooting and comes to the injured man's bedside to console him, and there the story ends.

A Wife's Ordeal (Edison, June 4).—It would appear that the wife in this story had no business against that the wife in this story had no business against disobeying her husband's wish that she should not dissolve with the artist and pose for his painting. It would also appear that the husband, working as a stone cutter, should have had some better excuse for going home unexpectedly from his work than a slight blow of his hammer on his thumb, and that, suffering from an injury so trifling, he could have managed to reach home without the assistance of three able bodied men to lead him. However, he recovers promptly enough when he finds his wife gone. Following her up, he hits the artist over the head and nearly kills him, thereby incurring arrest and trial. And now comes the most serious inconsistency of the story. The lawyer for the defense orates the good wife, advising her that if she will testify that there was justification for her husband's jealousy it will secure a reduced sentence. This advice is given before the husband has been tried and convicted, proving that the lawyer has more faith in the plea of the unwritten law before the judge than before the jury. Accordingly the wife testifies as desired, perjuring herself and sacrificing the respect of her husband, who is thus doomed to mental torments during his imprisonment. It is only after he has served his time and returned to his home to find his wife working over a washtub that she shows him the lawyer's letter and clears herself of the stain on her honor. It will be seen that the story has elements of strength, notwithstanding the numerous inconsistencies, each one of which could have been avoided by more care in construction. The photography is excellent and the acting is satisfactory, except that of the actor taking the part of the imprisoned husband, who cannot refrain from talking to the camera and waving his arms in the air in every show of emotion.

A Child of the Sea (Kalem, June 4).—The Kalem players have shown in this picture that they can, if they will, do effective work in simple, emotional scenes without ridiculous, melodramatic overacting. In only one instance is the action anything but natural, and that is when the orphan girl orders the banker's son to be gone. She might have been a little less stagy. Having the strong easement of reality with natural, well-selected scenic backgrounds and being artistically photographed, as are all Kalem subjects, this picture is decidedly pleasing. It tells the story of a baby girl picked up on a raft where her father and mother had perished. She is brought up by her rescuers and falls under the evil influence of a banker's son, who is fickle and is about to marry a wealthy girl. However, being with the waif at the grave of her parents, he is moved by remorse and confesses the double part he has played. She orders him off and is later consoled by a more rustic admirer.

$5000 Reward (Kalem, June 4).—This is a short, but amusing, comic based on a reward of $5000 offered for the capture of the kidnapers of a child. Rural citizens read the advertisement and along comes a man carrying a bundle, from which two legs and feet protrude, resembling those of a child. The citizens arm themselves and overtake the stranger, only to find that the legs belong to a dummy figure.

The Omnibus Taxicab (Kalem, June 4).—Skillful trick photography makes this picture puzzling and pleasing. A chauffeur dreams that his taxicab will hold unlimited numbers of people and he proceeds to load up with twenty or thirty passengers. Then he carries them to a railroad station and unloads. The spectacle of four or five times as many people coming out of a cab as it could possibly hold is startling to the uninitiated.

Protector of Animals (Pathe, June 5).—This picture is a clever one of the trick variety. A professor with a fluid that will restore to life the flesh of any animal, creates consternation at a banquet when he transforms fried squabs into live birds and the soup into a live cat.

Soldier's Heart (Pathe, June 5).—A light but pleasingly humorous story is told very effectively in this picture. A young lieutenant about to wed the daughter of his superior officer is made the victim of misrepresentation by a rejected rival, who declares that the young officer carries on clandestine correspondence and has a woman in his apartments. The indignant father investigates and finds that the supposed mistress is the young man's aged mother.

Gambler's Honor (Pathe, June 5).—Based on very small material, this "comic" is only moderately interesting, and apparently ends nowhere. A gambler, who has borrowed from a friend, is called on to pay and secretly takes a clock and a pair of candlesticks from his house, pawns them, and pays the debt. His wife follows, and, seated at another table, orders half a dozen high balls, but we are permitted to know no more because here the film ends—possibly clipped off by the "censors."

The True Lover (Vitagraph, June 5).—Good opportunities for effective acting in this picture are not seized upon by all the players, and the film is further marred by action, too rapid for the character of the story. A young artist adopts the little daughter of a poor model, who dies in his studio, and his affianced sweetheart makes this the excuse for breaking off their engagement, so that she can marry a wealthy suitor. Years later when the woman is a widow and the waif has grown to womanhood, the widow seeks out the artist and offers to marry him. He refuses her, to the great joy of his young ward, who has secretly learned to love him and whom he, in turn, has secretly grown to love.

The Oriental Mystic (Vitagraph, June 5).—Trick work, some of it novel and some not so much so, is exhibited in this film, which shows how a fakir appears and vanishes, to the surprise and discomfiture of those in pursuit of him.

Saved from Conviction (Gaumont, June 5).—A very strong dramatic story with an ending that appeals to the sympathies is presented in this picture. The acting is most effective and the scenic backgrounds attractive. A woodman, by well managed circumstances, is made to appear guilty of the murder of a bill collector. The prisoner's little son sets out for Paris to seek justice and he finds it unexpectedly when he recognizes and denounces the true murderer, who is passing on the street. It would appear that this discovery might have been brought about in a more probable manner. But it serves, and is just in time to save the father from conviction.

Independent Films.

Davy Crockett (Bison, June 4).—This film was seen by THE MIRROR reviewer under circumstances which makes it impossible to pass on the photographic quality. The speed at which the film was run also precludes criticising the acting. The story is along the line of the play, although in adapting it necessary omissions are not accounted for sufficiently to make the story always clear. The stage management shows an absence of ordinary care that betrays the novice or a sad lack of properties and material to work with. In the scene where Davy holds the door with his arm there is no evidence of wolves outside. But this scene is not as disconcerting as another one, which shows pursued and pursuer riding the same white horse. On the whole the film is of about the quality that used to be issued by American manufacturers several years ago.

Mother Love of Animals (Great Northern).—This is a peculiarly valuable educational film and must have required infinite patience and trouble to prepare. It gives a series of views of various animals, wild and domestic, showing mothers with their young.

INDEPENDENT FILM RELEASES.

Great Northern—June 2. Cub No. 519, dramatic, 1165 ft. June 9. The Convict, dramatic, 500 ft. The Brothers Laurente, novelty, 334 ft.

Powhatan—June 12. Early Days in the West, dramatic, 875 ft.

World—June 7. Two Frolicking Youths, comedy, 1000 ft. June 14. Ingratitude, Western drama, 750 ft.

Bison—June 11. The Squaw's Revenge, dramatic.

Centaur—June 12. Private Brown, war drama.

Tiger—June 8. A Conspiracy, dramatic, 875 ft. Victim of a Crisis, dramatic, 520 ft.

International Projecting and Producing Company—No titles announced.

FEW PICTURE HOUSES IN LONDON.

Sir Edward Moss, organizer and president of Moss' Empire, an English syndicate controlling the London Hippodrome and more than forty theatres and halls in London and the Provinces, stated recently in San Francisco, where he had arrived en route around the world, that the exclusive motion picture theatre had not yet invaded England to any extent. "When I left London," said he "there were not forty moving picture shows in London, and from that you can tell that there are not many in the other cities."

INJUNCTION EXTENDED.

Managers of New York picture houses who had refused to accept Mayor McClellan's six-day licenses have been granted a continuance of their injunction preventing the city authorities from interfering with their shows. Justice Carr granted the extension until final adjudication is had from higher courts finally determining the Mayor's power in the premises.

"SPECTATOR'S" COMMENTS.

The question has been asked frequently why MIRROR film reviews do not have more to say about independent subjects, and it has been asserted in some quarters that the omission is intentional discrimination on the MIRROR'S part against independent films and in favor of the licensed product. It should be unnecessary to say anything in refutation of this allegation. THE MIRROR is in no sense a partisan publication, and would be only too glad to review all new independent films if adequate opportunity to see such films were offered. Unfortunately, independent pictures are exhibited in very few New York houses and in those the current issues are shown with no regularity whatever. Frequent visits to independent picture theatres have resulted in discovering only an occasional picture that can be recognized as of late independent issue.

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It will be well to explain here, and, in fact, this explanation is the sole cause for referring to the matter, THE MIRROR'S policy in reviewing films is to cover only subjects known to be of late issue. Pictures a few weeks old are back numbers in motion picture publication and reviews of them can be of little interest and no great value. It is further the policy of THE MIRROR to avoid, as far as possible, reviews of pictures not seen in public exhibitions. There are occasional opportunities for a reviewer to see new films at rental agencies or at the offices of manufacturers or importers, but observations of this kind are not always sufficient for impartial review. A picture seen at a private view may give an impression quite different from that which would result from seeing it in a public exhibition, and the difference may be either in favor or against the film.

* * *

It is quite true that two other publications, one a trade journal that has adopted THE MIRROR'S policy of reviewing films in considerable number, and the other a vaudeville paper, that occasionally reviews a few pictures, take no apparent account of the age of a film. The latter of the two papers referred to, recently contained one review, and that one a criticism, of a film many months old. The other paper, the trade journal, frequently reviews ancient pictures, and its reviews of new independent pictures are just as frequently the result of private exhibitions given under circumstances not advantageous for satisfactory observation. Another paper in the amusement field publishes weekly under the heading of "reviews" verbatim copies of the film bulletins issued by the manufacturers and importers in advance of the release of the films. These bulletins, which are nothing but advertisements of the subjects, are in no sense reviews, and are all the more inappropriate under such a heading, as they appear in print in the paper's columns before the films have been released for exhibition. The writer of these comments has no wish to criticise the three papers referred to for pretending to cover motion picture films in the manner in which they do. These are matters over which they alone, for better or for worse, are to be the judges. It is only sought here to emphasize to the motion picture public the superior and exclusive value of MIRROR reviews. To paraphrase the language of a famous "ad." writer: Do not be deceived by base imitations, but get the genuine article, which in this case is THE DRAMATIC MIRROR.

* * *

The comments above will serve as an introduction to a communication received by THE MIRROR last week from E. W. Congdon, of Honolulu, Hawaii, which offers striking proof that THE MIRROR'S film reviews are appreciated by those interested in motion pictures. Mr. Congdon writes:

I would like back copies of THE MIRROR from Jan. 1 to March 1, 1909, for which I inclose $1. If you do not have these copies on hand you may still be able to give me what I want—a list of film releases during the period named. Of course, I would rather have the copies of THE MIRROR, as *I enjoy and bank on your reviews of films very much.*

Mr. Congdon is not the only one who "banks on" the film reviews of THE MIRROR. Commendation of the reviews have come from many sources, both by letter and by word of mouth, and there is good reason for asserting that many exhibitors consult them habitually in determining the films they desire to make special application for and those they wish to eliminate from their service.

THE SPECTATOR.

FEATURE FILMS COMING.

Two Films d'Art from Pathe—Washington Subjects from Vitagraph—Kalem's Big Productions.

The licensed manufacturers are apparently increasing their efforts to produce more important and higher class film subjects. Several large productions are announced and others are known to be in preparation.

The enterprising Pathe Freres issue this week an elaborate film d'art picture of Victorien Sardou's La Tosca, with Le Bargy and Alexander, of the Academie Francaise, and Mosnier, of l'Odeon in the principal male parts, and Madame Cecil Sorel, of the Academie Francaise as Floria Tosca. The week following—viz., June 16—the same company issues another film d'art entitled The Reckoning, which has been produced with a cast of equal prominence and which is said to be a picture of great power.

The Kalem Company is also to the front with feature productions. On June 18 it will release a remarkable historical Indian picture telling the story of Father Joge's eventful life among the Iroquois Indians. This production is specially timely in view of the Lake George and Lake Champlain celebrations and also in view of the probable approaching canonization of Father Joge. The picture adheres to historical records absolutely, it is said, having been arranged for picture pantomime by one who is a literary authority on the subject. The scenes have been enacted on the estate of Ernest Thompson Seton, Windygoul, Cos Cob, Conn., and the costumes and properties employed are authentic, being valued at about $3,000. The title given to the picture is A Priest of the Wilderness. The Kalem Company also has in preparation an elaborate military production based on a possible Japanese invasion of America, besides other feature films of importance.

The Vitagraph Company's Washington pictures have developed into two full reels, one of which will be released June 29 and the other July 3. Great care and elaborate preparation for these pictures have resulted, it is said, in films that will exceed in importance the now famous Napoleon subjects. Other "high art" films are being issued and prepared by the Vitagraph Company.

The Biograph Company, Selig, Essanay and other manufacturers are also known to be at work on important productions, so that the future looks promising for a continuous series of big films.

FILM SERVICE CONVENTION.

The Film Service Association, which still exists as a social organization and may possibly again become a business factor to a limited extent, will hold its annual convention at Young's Hotel, Atlantic City, July 16, 17 and 18.

BUFFALO LICENSES PENDING.

The licenses of all moving picture theatres in Buffalo expired May 30, but Mayor Adams extended the permits, pending an examination of the various premises to determine what licenses he would renew.

PROTECTION AGAINST LITIGATION.

Great Northern Company Promises to Protect Its Patrons.

The announcement that the Patents Company is threatening to proceed legally against the renters and exhibitors of unlicensed films has moved the Great Northern Company (Nordisk Film Company, of Copenhagen, Denmark), to issue the following notice:

To All Exhibitors and Users of Great Northern Films:

We are advised that patent litigation is threatened to the users of certain films, and wish to notify each and every one of our customers that Great Northern Films are fully protected from such threatened litigation. We have engaged the following attorneys: MacDonald and Macdonald, 50 Church Street, New York City; E. E. Cavanagh, Ouray Building, Washington, D. C., and Mellhenny, McDonough and McDonough, of 50 Wall street, New York, and Louisville, Ky., to defend in all litigation brought in connection with the use of our films. We do not believe our customers will be harassed by such litigation, but in case they are, they are instructed to immediately notify our main office in New York city, and steps will be taken to protect their interests. The above applies to Great Northern Films only which are purchased from the American office.

GREAT NORTHERN FILM CO.

LICENSED FILM RELEASES.

June	7.	(Bio.) The Violin Maker of Cremona. Drama	963 ft.
"	7.	(Pathe) The Blue Legend. Col. Drama	410 "
"	7.	(Pathe) The Pulverizer. Comedy	531 "
"	7.	(Lubin) Super Sue. Comedy	620 "
"	7.	(Lubin) A Cork Leg Legacy. Comedy	340 "
"	8.	(Vita.) A Friend in Need Is a Friend Indeed. Drama	552 "
"	8.	(Vita.) Mr. Physical Culture's Surprise Party. Comedy	417 "
"	8.	(Edison) The Legend of the Sterling Keep. Drama	1000 "
"	8.	(Gaumont) (Kleine) A Mother's Choice. Drama	806 "
"	9.	(Urban) (Kleine) Two Heroes. Drama	564 "
"	9.	(Urban) (Kleine) The Race Course. Scenic	436 "
"	9.	(Pathe) La Tosca Film d'Art. Drama	1075 "
"	10.	(Lubin) Through Jealousy. Drama	690 "
"	10.	(Lubin) Prof. Wise's Brain. Serum Injector. Comedy	395 "
"	10.	(Bio.) The Lonely Villa. Drama	750 "
"	10.	(Bio.) A New Trick. Comedy	223 "
"	10.	(Selig) The Moonstone. Drama	1000 "
"	11.	(Pathe) A Woman's Intrigue. Col. Drama	476 "
"	11.	(Edison) The Boots He Couldn't Lose. Comedy	600 "
"	11.	(Edison) Buying Manhattan. Comedy	400 "
"	11.	(Kalem) Little Angel of Roaring Springs. Drama	565 "
"	11.	(Kalem) The Magic Swing. Comedy	385 "
"	12.	(Vita.) A Romance of Old Mexico. Drama	530 "
"	12.	(Vita.) Caught at Last. Comedy	440 "
"	12.	(Gaumont) (Kleine) Strong Diet. Comedy	598 "
"	12.	(Gaumont) (Kleine) Historical Fan. Col. Magic	278 "
"	12.	(Pathe) Rapids and Falls of Tannfossen and Rista. Scenic	390 "
"	12.	(Pathe) Sky Light Theatre Seat. Comedy	289 "
"	12.	(Pathe) His Lucky Day. Comedy	295 "
"	14.	(Bio.) The Son's Return. Drama	993 "
"	14.	(Pathe) The Dog Detective. Comedy	459 "
"	14.	(Pathe) Cupid's Four Parts. Col. Comedy	262 "
"	14.	(Lubin) Through Shadow to Sunshine. Drama	885 "
"	15.	(Edison) A Rural Tragedy	1000 "
"	15.	(Vita.) The Foundling. Drama	717 "
"	15.	(Gaumont) (Kleine) Hunted to the End. Drama	285 "
"	15.	(Gaumont) (Kleine) A Paying Business. Comedy	666 "
"	16.	(Pathe) The Reckoning. Film d'Art	269 "
"	16	(Pathe) Strenuous Sneezing. Comedy	569 "
"	16.	(Urban) (Kleine) The New Footman. Comedy	396 "
"	16.	(Urban) (Kleine) Modern Algeria. Travelogue	550 "
"	16.	(Essanay) A Hustling Advertiser. Comedy	450 "
"	16.	(Essanay) Little Peacemaker	514 "
"	17.	(Bio.) Her First Biscuits. Comedy	481 "
"	17.	(Bio.) The Faded Lilies. Drama	1000 "
"	17.	(Selig) In the Sultan's Power. Drama	630 "
"	17.	(Lubin) Curing a Jealous Husband. Comedy	275 "
"	17.	(Lubin) Flossie's New Peach Basket Hat. Comedy	623 "
"	18.	(Pathe) Mixed in His Dinner Dates. Comedy	361 "
"	18.	(Pathe) Looking for His Umbrella. Comedy	735 "
"	18.	(Kalem) A Priest of the Wilderness. Drama	205 "
"	18.	(Kalem) The Mardi Gras in Havana. Scenic	
"	18.	(Edison) How the Tramp Got the Lunch	
"	18.	(Edison) Closed on Sunday	500 "
"	19.	(Vita.) A Maker of Diamonds. Dram.	485 "
"	19.	(Vita.) The Plot That Failed. Com. Drama	443 "
"	19.	(Pathe) Poor Little Kiddies. Col. Drama	338 "
"	19.	(Pathe) Good Birthday Presents. Comedy	197 "
"	19.	Pathe) Making Lace. Indst.	812 "
"	19	(Gaumont) (Kleine) The Cry from the Well. Drama	

NEW PICTURE SHOWS IN NEW YORK

Blaney's Lincoln Square Theatre will be tried out with pictures commencing next week. Other large houses that have recently gone over are the Majestic, West End and Grand Opera House.

An open air picture show will be opened in the vacant lot at 110th street and Eighth avenue, Manhattan.

LAEMMLE TO BECOME A PRODUCER.

Carl Laemmle, of Chicago, states that he is about to enter the producing field, having organized a new corporation for that purpose, under the title Yankee Films Company. He will visit the film centers of Europe before carrying out his new plans.

ACTING ONLY AS SELLING AGENT.

The Film Import and Trading Company announces that it is not engaged in producing the Powhatan films, but is merely the selling agent for this new American production.

MOVING PICTURE NOTES

Interesting Items of News from Moving Picture Theatres the Country Over.

Bijou, at Xenia, O. (Whittington and Sutton, mgrs.): Good attendance. Dreamland (H. Binder, mgr.): Good business.

The Electric Theatorium, at Tupelo, Miss., under the auspices Red Men, May 23, 24, drew S. R. O. attendance. The following films were presented: Boston Tea Party, on the War Path, Boots and Saddles, Child of the Regiment, Moon Struck, and What Three Tots Saw in the Land of Nod. Business good.

At the Auditorium, Burlington, N. J., good business continues, with songs and licensed films. May 24, Charles Hargreaves, the soloist, was heard to advantage 28 in the song entitled "My Way to Heaven Is Through Your Love, Sweetheart."

The Majestic, of Rockford, Ill., reopened as a moving picture house May 26.

The Orpheum, at Findlay, O., has discontinued vaudeville for the season and will run moving pictures.

The Grand Opera House, at Michigan City, Ind., is drawing good houses nightly with motion pictures.

The Baldwin Theatre, at Wellsville, N. Y. (Interstate Amusement Co., lessees and mgrs.): Lyman Howe's motion pictures May 29; good business.

Business at the Bijou, Scenic, and Elite at Willimantic, Conn., shows no diminution since the discontinuance of vaudeville for the Summer. The Bijou features The Northern Schoolmaster and others. The Scenic has Italian Artillery Crossing the Alps. The Elite has A Note in the Shoe and A Ride for Life.

At Hannibal, Mo., the New Star, with the cameraphone as the leading feature, is attracting good business, and the Summer season opens up well. The Nickelodeon continues to draw its share of patronage.

The Clement Theatre, Dover, N. H., presented an excellent line of films to big business May 24-29, with Sandy Chapman as a feature, and he made a hit with songs. Jack Manly, late of Ward and Vokes (a lower box), is the leading feature in illustrated songs 31-5. The new Lyric has closed its doors to make extensive alterations and will open in about a month.

The Auditorium Amusement Company, of Johnstown, Pa., remodeled the big rink on Main Street, making it a Summer garden and moving picture house, and opened May 29 to good business. A. W. Thornley, of Cleveland, is the manager.

Lyric, at Petersburg, Va., moving pictures and vaudeville; fair business. Virginia and Cockade: Moving pictures; small business. Colonial, Idle Hour, and American: Dark.

The Boz, Boise, and Star, of Boise City, Ia., report capacity business each night.

The Palace and Dreamland, both moving picture houses, in Racine, Wis., report increasing business and popularity.

The Orpheum (Murray and Holdings, mgrs.) and Wonderland (Willughby and Glick, mgrs.), both of Urbana, O., report good moving picture business.

Dreamland, at Waterloo, Ia. (A. J. McClinton, mgr.): Business big. A new electric violin-piano has been added for a ballahoo. The Princess (A. W. McIntosh, mgr.): Capacity business. Weber and Foley, of Waterloo, will open a new house on East Fourth Street, July 1. The Jewell (Sarah West, mgr.): Business good.

The Orpheum, of Chattanooga, Tenn., opened May 29 and will run moving pictures exclusively.

The Empire, at London, Canada, a new picture theatre, opened for business 2, and, judging by the capacity business and the appreciation shown, prospects are bright for the future. It is situated in East London. The Lyceum is doing fair business, but the new house will probably get the most of it. Bennett's, the Unique, and the Star are all doing well, in spite of hot weather. The Lyric has closed until September, permit of alterations being made.

Messrs. Spink and Acheler have leased the Scenic, at Middletown, Conn. They will enlarge and improve it, and expect to open 19 with motion pictures and songs.

J. Frank Sheridan has purchased the Star, and will conduct as a picture house without vaudeville.

The Nickel, under the management of John Heath, continues to draw large audiences. Edward Boyle is singing acceptably.

Opera House, Newport, R. I.: Vaudeville and pictures May 31-5 to S. R. O., included Major Doyle, Paul Azard Trio, Fannie Wood and Boys, Emily Francis and company. Bijou: Moving pictures and vaudeville 31-3 to large houses. Robson and Wilson and Tianita Midgett appeared; also Miss MacCormack in songs. Star: Pictures and illustrated songs to fine business 31-5.

J. A. Swaton has opened a new picture and vaudeville house at Alton, Ill., Independent films. Fair business June 1.

The Elite (Captain Ament, mgr.), of Jackson, Tenn.: Exclusively moving pictures continue to packed houses. The Marlowe (M. Kahn, local mgr.): Vaudeville and moving picture continue to good houses May 24-29. The Gem has closed for the season on account of poor business.

Palace Theatre, new, at Plattsburgh, N. Y., unlicensed films, owned and managed by Ernest Brown. At Wonderland May 31-5, Spook Minstrels.

At the Grand and Lyceum, Jonesboro, Ark. (Bleich and Mack, mgrs.), moving pictures and illustrated songs to good business.

At the Nickeldom and Theatorium, Terre Haute, Ind., moving pictures and illustrated songs. The Lyric, formerly vaudeville, opened May 31-6 with moving pictures and illustrated songs. All the picture houses are playing to good business.

The Star, Keith's Nickel Theatre, the Princess, Bijou, and Unique, motion picture houses, all of St. John, N. B., continue to draw good houses. The Happy Half Hour (A. K. Mundee, mgr.) reopened last week and is drawing good business May 31-5.

At Lycoming Opera House (L. J. Fisk, mgr.), Williamsport, Pa., moving pictures 31-5 pleased fair business. Lyric (John Helm, mgr.): Moving pictures and illustrated songs; fair sized audiences; good films. The Grand (John Helm, mgr.), moving pictures and illustrated songs, to good business. Wilsonia Theatre (F. I. Wilson, owner and mgr.), moving pictures and specialties by O'Connell and Golden in Murphy's Mishaps; Alberto, in phenomenal hand balances, to enthusiastic audiences.

At the Alcazar, of Atlanta, Ga. (Harry Greene, mgr.): Moving pictures, with Harry Greene in illustrated songs, and Jack Lamey, character songs, to big business.

At the Posey, of Atlanta, Ga. (S. E. Posey, mgr.): Moving pictures and illustrated songs, with George McDaniel and Edwin C. Dawson, singers, to good business.

The Elite, of Winnipeg, Manitoba, will discontinue vaudeville and return to moving pictures.

The Idle Hour, at Lansing, Mich. (Fred Swan, mgr.): May 24-29, one act vaudeville and two films of pictures; very good show and fine business. Theatorium (Mr. Neal, mgr.): 24-29, one act vaudeville and two films of pictures; good show and business. Vaudette (Brown and Wall, mgrs.): 24-29, pleased good business.

The Bowling Green Opera House (Mr. Robertson, mgr.), of Bowling Green, Ky., closed a successful season 1 and have reopened with a line of motion pictures and vaudeville. August Winkenhofer will have charge of the pictures.

The following moving picture houses of Carbondale, Pa., report good business: People's Theatre (Lewis Matule, mgr.), the Gem (Sirriane and Grazzeau, mgrs.) the Star (Kaufman and Co., mgrs.). The Dreamland (Lewis Matule, mgr.) has been renovated and renamed the People's Theatre.

Wonderland, recently reopened here, is getting its share of patronage. This theatre has made many improvements and is doing an excellent business. J. W. Myers is making a hit with the songs.

Manager Burns, of the Idle Hour, Rome, N. Y., will next week cut the illustrated songs from his programme and substitute an extra vaudeville act. Seegar's Dancing Academy will soon open for the Summer with vaudeville and pictures, under the management of M. F. Potter. Manager Sandusky, of the Casino, is now running licensed films. The Hippodrome in Utica did a record-breaking business May 31, with 4,500 paid admissions; besides the motion pictures and songs. A Pair of Lunatics was presented by De Main and Rochte, and Dubec gave a very pleasing entertainment with his dogs, cats, monkeys, and rats.

The moving picture houses of Fort Madison, Iowa, are all doing good business.

The Lyric, Hoboken, N. J., has on its programme: Motion pictures, Daisy Palmer, Hill and Hill, talking pictures, Helen Hyde, Brandon and Taylor, Lazro Trio, Morgan, Whaley and Mack, May Melville, Nippit and Paul, Lola Beirel and Louise Taylor, Bates Musical Trio, Murray, Stone and co.; big business May 31-5.

At the Scenic, Providence, R. I., the vaudeville included Charles Harris, Rogers and Evans, John Zimmer, and Esto Ray in illustrated songs 1-5.

For the second week of Bullock's New Temple the bill was very gratifying, and embraced Marion and Thompson, Lonnie Follett, Thompson and Carter, Sam Kwalt, and Parker L. Burke continues in illustrated songs.

The feature picture at the Nickel was The Resurrection. Others include For Her Country's Sake, A Woman's Heart, The Infernal Machine, The Two Donkeys, and A Distracted Man. The illustrated songs were well rendered by the Nickel Quartette and the Misses Carrier and Churchill; also Jack Kammerer.

With special scenery and electrical effects, Will Ford, Miss Hackett, and the Bijou Duo made a decided hit in illustrated songs at the Bijou. The films included Pere Milon, Good for Evil, A Somnambulistic Hero, and Blessings Sometimes Disguised 1-5.

The Palace Theatre, one of the earliest picture houses in Northampton, Mass., has been sold by Charles Van Zant and Charles Babcock to George Bishop and John Torpey.

A new moving picture theatre has been opened at Quincy, Ill., by Peter Jacobs, late of Springfield, Ill. The building has been entirely remodeled, and presents a very beautiful appearance. The Independent films are operated at this house.

Winsted Opera House, Winsted, Conn. (H. B. Gale and Roy Britton, mgrs.): Moving pictures and vaudeville continue to draw fair business May 31-3. Independent pictures used at this house. Mr. Gale and Mr. Britton are also managers of the Bijou, Willimantic, Conn., and the Scenic Theatre. M. J. Carroll, manager, opened to the public 24-31 to excellent business; the house has seating capacity about 300; licensed pictures are used.

At Samuels' Opera House (J. J. Waters, mgr.), Jamestown, N. Y., Burns-Johnson pictures to good business May 28.

At the Arcade Theatre (W. H. Crawford, mgr.), Brownsville, Pa., Nichols Brothers and Cosulee-Hamilton in illustrated songs and moving pictures May 27-29; fine bill, to capacity. Grover McWilliams and Rehfeld and Hayes in illustrated songs and moving pictures May 31-2 to good business.

At the Premier Scenic Temple, Portsmouth, N. H., week of May 24-29 closed to good business. Films for first half of week May 31-5: Resurrection, The Beggar's Coin, The Fountain of Youth, Pere Milon, Blessings Come in Disguise, Mr. Flip, The Bachelor's Wife, Good for Evil. Latest songs by Edith Darnell.

The Majestic, at Warsaw, Wis., opened May 31 under new management, with a line of motion pictures to good business.

The Nickel and Star, St. John's, Newfoundland, both had good picture bills and business. Vocal hits scored by George Irving. Music, written by Joseph Roth, pianist, was interpreted by Roth and Ross, the musical duo, May 31-5. Bixley and Holcomb, Walter McCarthy, Arthur Furlong, and P. J. McCarthy were the artists. Wonderland is doing well with repeats from Nickel service and comedy turn by Mike Kelly.

All the motion picture houses at Honolulu, T. H., report increasing business and good prospects. They are located all on one block, which they are calling "the Great White Way."

At Worcester, Mass., Pleasant Street Theatre (E. W. Lynch, mgr.) moving pictures to excellent business. New Park, Nickel (S. Grant, mgr.): Excellent business. A new house, the Majestic, has been opened under the management of W. Cahill and J. W. Raymond; business falling off lately; motion pictures and illustrated songs.

VAUDEVILLE JOTTINGS.

Frankie Bailey arrived in the metropolis last Tuesday, June 1, on the steamship "Celtic."

Fleurette De Mar, sister of Carrie De Mar, has been engaged by Joseph Hart for The Bathing Girl, which has been in rehearsal, and opened at Youngs's Pier, Atlantic City, on June 7. The act has been seen in the United's metropolitan houses this season. Miss De Mar only recently closed with Miss Hook of Holland.

BIOGRAPH FILMS

Trade Mark

Released June 7, 1909

Trade Mark

The VIOLIN MAKER of CREMONA

Powerful Influence of the Greater Love

This subject is particularly high quality as to story, acting and photographic quality, the story being intensely interesting and acted in such a convincing manner as to place the picture in a class to itself, while the photographic effects are marvelous. The scene is laid in Cremona, Italy, the home of the violin, and shows the self-sacrificing love of a crippled violin maker, an expert in the art, who rather than make the girl he loves unhappy, mashes to bits the result of his handiwork, thereby yielding the hand of the girl to the one she loves. Despairing at his loss, he is contented with the thought that he had made her happy. Length, 963 feet.

Released June 10, 1909

The LONELY VILLA

A very thrilling picture in which a band of crooks by trick get the man of the house out of the way, leaving the wife and children alone, and then proceed to depredate the home. An accident to the man's auto fortunately intercepts and apprehends the thugs who are locked up. Length, 750 feet.

A NEW TRICK

This is a very funny short comedy, showing how two Rah! Rah! boys regained a stolen purse for a pretty young girl, by a very clever scheme. Length, 223 feet.

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Elwyn Eaton	Irving Hess
Rogers DeCoverly	F. Luzzi
Richard Clarke	Wm. Robertson
Albert Scott	H. E. Irvington
Walter Percival	E. Anderson
M. Delancy	Maud Turner
John R. Cumpson	Louise Hall
Myrtle Haas	E. Roseman
Margaret Bird	Alice Harrington
Miss Pierce	John C. Dixon
Ralph M. Remley	Henry Korman
P. Goodman	

Information regarding the addresses of any of the persons named above will be greatly appreciated.

WASHINGTON.

(*Continued from page 8.*)

vaudeville entertainers comprise Burt and James, singing and dancing comedians; Ida O'Day, vocalist; Fritz's performing dogs, and Tom Waters, comedy pianist.

The advanced season at the burlesque houses continues good. The Gayety presents this week William S. Clark's Jersey Lillies Extravaganza company with Leon Errol, the funny German knockabout comedian, and Fannie Vedder, the irresistible, in The Airy Widow and Hunting for an Heiress. The Rollikers, the popular burlesque stock company, at the Lyceum, with Anna Deck, Teddy Burns, Bert Jack, Virginia Ware, William Patton, Sol. Abraham, Cooper and Zeitler, and William Fendall are in their third week and going strong.

One of the song hits of A Chinese Honeymoon heard for the first time was "Dreams of You," by the young Washington composer, Robert Harold May, brother of Huntington May, the basso, which was signally well rendered by Forrest Huff.

Frederick A. Thomson, the stage director of the Columbian Players, gave a reading for the blind at the Library of Congress last Tuesday.

Lenna Duer displayed her talented stage training with the Aborn Opera company last week by jumping into the place of Sing Sing in A Chinese Honeymoon without a rehearsal at a moment's notice, scoring a most pleasing success. This week she is one of the charming six wives of the Sultan of Sulu.

Retta Roy and Bert M. Jack, both members of the burlesque stock company at the Lyceum Theatre, were married Tuesday afternoon at the residence of Rev. Dr. Irwin on D Street, N. W.

It is stated that Blanche Morrison, recently understudy to Madame Fritzi Scheff, who is now reaping golden opinions as prima donna of the Aborn Opera company at the National, is contemplating a starring tour next season under the direction of Charles Dillingham.

William H. Fowler, of the New National Theatre, is back in Washington with the Washington Baseball Club, to remain for several weeks.

John J. Jones Exposition Shows and Trained Animal Exhibit, under the auspices of the Independent Order of Sons of Jonadab, will show at Union League Park, Fifteenth and H streets, N. E., for two weeks, June 7 to 20.

Manager John W. Lyons, of the Academy of Music, will pass his Summer vacation roughing it in the wilds of Northern Michigan on the River Manistic in the lake region, where the fishing is always good.

Manageress Winifred H. De Witt, of Chase's Theatre, has christened her dog Raffles because he isn't such a thief.

Marjorie Ramey, a popular member of the Aborn company, has resigned from the company, her retirement being the result of a severe and protracted illness earlier in the Spring.

JOHN T. WARDE.

PITTSBURGH

A New Stock Company—Our Boys in Khaki—Outdoor Amusements.

PITTSBURGH, June 7.—The Harry Davis Stock company inaugurated its season of Summer stock at the Grand to-day, replacing continuous vaudeville, which will be resumed on Aug. 9. The Heir to the Hoorah is the bill for the week, and the production is praiseworthy in every way. Edward Mackay is leading man and Lillian Kemble the leading woman; the other members of the company are Walter Edwards, Charles Abbe, Gerald Griffin, Frederic Summer, Joseph Greene, Ralph Dean, Frank Reese, E. J. Hamilton, W. J. Constantine, Phyllis Sherwood, Margaret Dills, Katherine De Barry, Margaret Brooks, Francis Learned; Oscar C. Apfel is stage director, and the scenic artist is George Rex Wilson. Twenty-five, thirty-five and fifty cents are the prices of admission, and two performances will be given daily. Next week, The Prisoner of Zenda.

Our Boys in Khaki, by George Betz and Hermann Lechner, was produced for the first time at the Alvin to-night, and will be played during the balance of the week. It was written for William McKinley Post, No. 5, A. V. F. S., and is given under its direction and for its benefit. Franklin Ritchie and Thais Lawton are intrusted with the leading parts, and are supported by an adequate company. Robert J. Godfrey, who is a Pittsburgher and known as a playwright, has written a comedy-drama, Marguerite, which will be produced at this house on Saturday, June 19, for the benefit of the local Order of Moose and the milk and ice fund.

Lyman H. Howe's Lifeorama will commence a short season at the Nixon on June 17.

Pittsburgh Lodge, No. 11, B. P. O. Elks, will hold its annual benefit entertainment at the Alvin on the evening of June 16.

The Bijou and Duquesne continue with moving picture shows to small patronage, and Blaney's Empire has closed.

Luna Park is now in full swing, and Manager W. M. Taylor has provided several good vaudeville acts for this week.

West View, Kennywood and Southern parks are open, and offer mediocre attractions.

ALBERT S. L. HEWES.

VAUDEVILLE PERFORMERS' DATES.

(*Continued from page 14.*)

Wordette, Estelle—Young's Pier, Atlantic City, N. J.
Work and Ower—Proctor's, Newark, N. J.
WORLD, JOHN W., AND MINDELL KINGSTON Orph., Butte, Mont.
Worthley, Abbott and Minthorne—Forest Park, St. Louis, Fountaine Ferry, Louisville, Ky., 14-19.
Wyckoff, Fred—Maj., Norfolk, Va.
Wynn, Ed., and Al. Lee—Maryland, Balto.
Yamamoto Bros.—Lakeside Park, Akron, O.
Young, Ollie, and Brothers—Orph., Seattle, Wash.; Orph., Portland, Ore., 14-19.
Young, James—Maj., Chgo.
Yule and Simpson—Casino, Springfield.
ZANCIGS, THE 256 West 145th St., N. Y. C. 'Phone 960 Audubon.
Zanettos, The—Keith's, Phila.
Zara, Carmen Troupe—Maryland, Balto.
Zazell and Vernon Reuniscence, Warsaw, Russia, May 13-June 22.
Zeno, Jordan and Zeno—Orph., Bklyn.

DATES AHEAD.

Received too late for classification.

BLACK PATTI TROUBADOURS (R. Voelckel, mgr.): Ashland, Wis., 8, Ironwood, Mich., 9, Iron Mountain 10, Calumet 11, Hancock 12, Lake Linden 13, Marquette 14, Ishpeming 15, Menominee 17.
DARNARY STOCK (Le Comte and Flesher, mgrs.): Macon, Mo., 7-12.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Salina, Kan., 13-26.
MOTOR GIRL (Frank Hennessy, mgr.): New York city 15—indefinite.
YANKEE MANDARIN (Comstock Amusement Co., mgrs.): Providence, R. I., 11, 12, Boston, Mass., 14—indefinite.

ALL-AMERICAN BILL IN ITALY.

Everhart, the hoop roller, is managing an All American Vaudeville Company in Italy, playing at dramatic houses on a percentage basis. He calls his company the Great North American Company and reports received he has met with every success. The acts and performers include Minola Hooker and Davis, Mr. Waldor, Adele Americaner, Everhart, Floye Throop and Nina Edwards. He writes THE MIRROR that he received flattering offers to play the principal cities in Italy next season with a similar organization of American vaudeville performers. He says it is a tough game to get anything in the various houses, although they are building quite a lot of variety houses to be open next season, and it may open a good little tour. Since trying to manage a company for fifteen days in Italy I have discovered why so many managers are bald headed."

THOMAS GRAY TO GO ABROAD.

If Thomas J. Gray, "the versatile vaudeville writer," can arrange to set back the dates of delivery on a number of acts he has contracted to write, he will sail for Europe the latter part of August on the "Lusitania," overtures having been made him by several well-known European headline comedy acts who are booked for America next season. To insure their success they want their acts Americanized by an American vaudeville writer. This is a unique and quite distinctive arrangement. Mr. Gray is probably the youngest writer in the vaudeville business to-day.

ELINORE SISTERS' NEW ACTS.

Next season Kate Elinore will be seen in a new act with Sam Williams, which will take the form of a comedy sketch being written by Kate. May Elinore will join hands with Irene Germon, who formerly worked with Lillian Tyce, and they will do a singing and dancing act.

LETTER LIST.

WOMEN.

Aylmer, Jessie, Muriel Aldrich, Belle Ashlyn, Annie Abbott, Carol Arden, Lillian Ardell, Stella Archer, Mary Angelus, Mrs. Ed. Anderson, Della Aubin, Vivian Anderson.

Barry, Mirian, Florence Brown, Florence Burnsmore, Winifred Burke, Louise Beauvais, Elsie Bouland, Marion Borre, Mrs. Phil Bronson, Amelia Barleon, Helen Blythe, Grace Brown, Edith Bradford, Edna Benn, Mazie Baggs, May Banton, Odette Bondeaux, Nellie Butler, Arline Bennett, Gussie Belcher, Jane Barry, Mrs. E. C. Barry, Kate Blancke, Marie Barry, Stella Beardsley, Carmalia Browne, Corinne Brown, Helen Berkeley, Elsie Beralde, Anna M. Bittner, Mrs. J. H. Benner, Frances Brent, Christine M. Bruce, Ethel Browning, Maud Brown, Elizabeth Brice, Betty B. Bancroft, Henrietta Brown, Beardsley Sisters.

Clifton, Ethel, Florence Craig, Clara Cusack, Rosa Cooke, Lois F. Clark, Edythe Chapman, Mrs. W. H. Carter, Edith Crolius, Adele Clarke, Elvira Campoli, Anna Carson, Sadie Claflin, Hilda Cocrali, Margaret Conyvee, Marie Clarke, Mattie Crofts, Mrs. Frank J. Conroy, Alisa Craig, Dixie Compton, Catherine Crawford, Cathren Carter, Bonnie Clark, Constance Crawley, Marguerite Carlin, Jessie Clark, Bessie Clayton, Bertha Creighton, Perqueta Courtney, Marion Carleton, Hallye Clegg.

Delaney, Helen, Irene Delmore, Estelle Drake, Rose C. Darling, Billy Davenport, Marie De Free, Margaret Peg de Balmar, Dorothy Dempsey, Mrs. A. Duncan, Nellie Dixon, Clara Dolland, Dollie Davis, Helen Douglas, Elizabeth De Witt, Dorothy Dane, Helen Drew, Mme. N. de Arsy, Virginia T. Duncan.

Ellison, Grace, Ruby Erwood, Edith Ellis, Louise Everts, Mabelle Elliott, Gertrude Earle.

Flint, Beatrice, Maggie Fielding, Claire Fuller, Laura Frankenfeld, Wilhelma Francis, Mabel Florence, Marie Flynn, Helen Faulkner, Florence Sisters.

Gray, Alice, Miss Go Wan Go, Kitty K. Griffith, Marie Gebhardt, Norma Gregg, Florence—Gunther, Mrs. Bert C. Gagnon, Mrs. M. P. Gordon, Jessie Gillette, Grace Griswold, Mildred Grover.

Hammond, Pauline, Leslie Holdsworth, Ethel Hulme, Grace Henderson, Gladys Hanson, Fanny Hartz, Lillian M. Hall, Sarah Herbert, May Hosmer, Flossie Hope, Frances Hemole, Mary C. Henderson, Marie Horton, Beth Harkness, Mary Hampton, Minnie P. Heys, Hazel M. Hall, Helen Hilton, Rita W. Harlan, Charlotte Henna, Mary Hawes, Carroll Hamilton.

Ingram, Beatrice, Ann Ives.

Jacobus, Pauline, Mme. Jornelli, Eulalie Jensen, Ellen James, Sallie Johnson.

Kyle, Estlel, Edith Kohnle, Florence J. King.

Lawrence, Nina, Hattie B. Ladd, Jeffrys Lewis, Adele Lairless, Rose Leslie, Ruth Lattimore, Mabel Leichman, Grace Lloyd, Marie Leonard, Ida R. Lawrence, Thais Lawton, Claire Lane, Irene Lee, Mineola Lane, Vivian Lorne, Grace Leonard, Anna Lloyd, Edna Lyle.

Morrow, Sue, Abigail Marshall, Sadie Martinot, Mary H. Moody, Louise Margaret, Ethel Morton, Alice Mortlock, Mrs. D. Montrose, Sadie D. Myers, Liza Mason, Adelaide Manola, Caroline May, Mrs. W. H. Murdock, Kitty Morgan, Harietta Miller, Violet Marsden, Abita Morgan, Thais Magrane, Irene Manning, Lillian B. Mattice, Gertrude A. Morrell, Jean Mortimer, Mrs. Jas. Mack, Beatrice McKay, McNutt Sisters.

Neason, Hazel, Hortense Nielson, Mrs. Norris Neist, Edith Nearion, Mabel Niven, Beatrice Noyes, Marie Nordstrom.

Penrose, Nellie, Aurora Piatt, Adelaide Prince, Lillian Perry, Evelyn Provan, Ida Paetz, Jane B. Pattison, Corinne Pendleton, May Paschal, Salome Park.

Quintell, Minnie M.

Rudesell, Laura, Inez Russell, Helen Raymond, Gay Rhea, Louise Real, Nellie Russell, Mal Reardon, Adelaid Redmonds, Mary Ryan, Evelyn Russell, Elizabeth Ray.

Swayne, Edith, Ethel Smith, Gertie Steele, Beth Summerville, Ruby Seater, Vera Stanley, Fannie Stedman, Mrs. T. D. Sullivan, Pearl Sanford, Mrs. W. T. Simpson, Mrs. Edw. Stewart, Fritzie Smith, Myrtle Selwyn, Maude C. Shaw, Florence Stanley, Winnie St. Clair, Jessie Stoner, Gretchen Sherman, Florence Spreen, Grace Sessler, Jessie B. Stirling, Helen Scotten, Grace Sherwood, Gladys Stephen, Christine Stone.

Tanner, Mal, Adelaide Thurston, Nonie Toner, Mary K. Taylor, Virginia D. Trescott, Ardizzom Tost, Beth Tate, Dida Ten Brooke, Mary Taffe, Anna C. Turner.

Van Osten, Eva, Henrietta Vaders, Baroness Von Zieber.

Watts, Marion, Emily O. Wellman, Louise Willis, Bessie Warren, Esther Williams, Helene Wilson, Essie West, Marie Watson, Bertha Waltzenger, Ethel Wright, Eva Westcott, Dolly Wilmot, Minnie Williams, Alice Weeks.

Young, Jessie O., Frances Young, Ethel Yorke.

MEN

Altus, Dan, Sherman Alston, Jno. Adams, W. H. Adams, Lester Alden, Clyde Arthur, Edward Avolo, Frank Allworth, Frank E. Aiken, P. Aug. Anderson, Herb't Aldrich, Ed. Anderson, Spottswood Aitken, C. J. Alexander.

Baxter, F. Owen, Chas. J. Bell, Dan'l Bagnell, Fred'k Brandon, A. J. Bert, Rich'd Bartlett, Jno. D. Bertin, Fred Browne, Alb. Brighton, W. E. Belcher, Arthur W. Bentley, F. S. Beresford, Leon E. Brown, Jno. J. Braham, Herman D. Blakemore, Geo. B. Berrell, Lorraine Buchanan, Edwin Brewster, Frank Buonan, Theo. Bixler, Leo Beers, Nell Burton, H. B. Butler, Wm. Bromwell, Jno. J. Burke, J. Alb. Browne, Rich'd Bubler, S. E. Bennington, C. M. Brune, the Buckinghams.

Collins, Joe, Tom Clifton, W. Y. Connor, Stephen J. Cornelius, A. G. Cooper, Jr., Garrett Campbell, Girard Cameron, S. F. Cairns, Claude Cooper, Victor Colwell, Vito Centrone, Burleigh Cash, Walter Cartwright, A. B. Churchill, Lee S. Cooper, Manton Chambers, F. Compeau, Jack Chagnon, Wm. Christy, Frank Crane, Whitney Collins, C. D. Carter, Jno. Charles, Harry M. Collins, Bert C. Carber, Harry F. Creighton, Chas. Colin, Walter V. Coyle, Jack Collins, Lew D. Cohen, Ellsworth Conser, H. Cooper Cliffe, Wm. Clifford, Harry D. Carey, Sam Combs, Richardson Cotton.

Donatelli, Nicola, Frank Darling, A. R. Dalby, Rex de Roselli, Linton De Wolfe, Chas. H. Dowance, Maurice Darcy, Howard Davies, Osmar Dietz, Will J. Donnelly, Allen Doone, H. Rees Davies, Eddie Demoyer, De Main and Rochte.

Eberts, Thos., Edwin Evans, Robt. Eldridge, Adelbert Elliott, Geo. Elmore, Robt. Erickson, Geo. Ebner.

Frau, Dolores, Harold Frost, J. C. Francis, Paul Francis, Robt. C. Finney, Gerald Fitzgerald, Frank V. French, W. S. Freeman, Jos. Flanagan, Max Figman, Ernest Filkins, Gilberta Faust, C. W. Freeman, Tom Fitch, Wm. D. Fitzgerald, Harry J. Freeman, Foy and Clark.

Gordon, Jas., Clay M. Green, Wm. Grasser, Arthur Geoffrion, Carl Gantvoort, Geo. L. Gardner, Milton Gillis, W. F. Granger, Howard Gale, Chas. A. Goettlee, Nicola Giulin, Sidney Glass, H. J. Ginn, Babe Greenleaf, Harry Gilbert, H. Granover, C. P. Grenoker, Jas. B. Glick, Jno. H. Garrison, Willis M. Goodhue, Elmer E. Gillihan.

Hall, Kennick, Alex Henry, H. O. Hayes, Chas. Herrera, David Holland, Chas. D. Henderson, W. O. Hurst, Tony Hart, Mahlon Hamilton, M. J. Havdon, Orville Harold, V. T. Hal Henderson, Fred Hayes, Otto R. Henkel, Walter N. Hawley, Oscar F. Hodge, J. H. Hewitt, Felix Haney, Geo. K. Henry, Wm. Hatter, Edward Hume, J. C. Hickey, Victor Herbert, Percy Herbert, Arthur Hull, Alb. Hanson, Lew Harris, H. G. Hockey, Jno. Hanley, Fred Hyland, Jno. S. Hale, Melvin Hunt, Wadsworth Harris, Sam Harris, Harvard and Yale.

Ince, Ralph W.

Johnson, Orrin, H. M. Johnson, M. J. Jordan, Carroll Johnson, Noel Johnson, Henry M. Johnson, Arthur B. Jennings.

Kelly, Arthur, Rich'd Knowles, E. J. Kearney, Louis Kramer, J. Francis Kirk, H. Kleinman, Charlie Knapp, Bennett Kilpack, Jno. Kennedy.

Lisle, H. Scott, Amber Lawlord, Geo. La Loie, Frank La Rue, Ed. Lawrence, Rob't A. Lothian, Andy Lewis, Ralph P. Lewis, M. A. Lobdell, Fred Latimer, L. E. Lawrence, Oliver Labadie, Abe Levin, Francis K. Lieb, David M. Leigh, Jos. Le Brandt, Homer Lind, Wm. Lloyd, Percy G. Lennon, W. C. Lavine, Maurice Lavigne, Fred'k Loomis, Ira J. Lamotte, C. L. Landry, Leon and Adeline.

Mutchler, Fred, Ray Montgomery, Clayton L. Mix, Armand Melnotte, Fred'k Malcolm, Clark Marlboro, Harry Mainhall, Geo. Mansfield, Chas. H. Montgomery, Geo. R. Moore, Wilbur Martin, Sid Mason, Walter Milton, Carlyle Moore, W. H. Miles, Craig Meyers, Grant Mitchell, Wm. Mansey, Chas. A. Morton, M. F. Manton, Geo. F. Moore, Leo F. Moran, Edson R. Miles, Murdock MacQuarrie, Jack McLallen, Fred McGee, Alden MacClaskie, Joe McEnroe, P. McCullagh, Frank McCrea, Mike McGarry, Julius McVicker, Herb't McKenzie, Jas. J. McCormack, Noble McDonald, Fred McGuirk, Walter McMillan, Carl D. McCullough, O. C. Mack, Rob't McDowell, F. D. McEntee.

Nierhaus, Herman, Harvey C. Norman, Mark Nathan.

Ortez, Pedro, Sid Olcott, J. J. Odbert, Clinton D. Ogden, Eugene Ordway.

Pendleton, C. A., H. E. Pierce, Lew Pistel, E. M. Peters, Sidney F. Pilson, Wm. A. Partella, Geo. L. Patch, A. T. Pearlstone Richard Pitman, Harry A. Pearson, Alb. Plantadose, Chas. Posey, Martin Pache.

Ricci, Greco, E. Dick Rider, Geo. Romain, Jack Rose, Dan'l R. Ryan, Frank Readick, Roy Raceford, McKee Rankin, Jno. R. Rogers, E. O. Rogers, Pat Reilly, Chas. Raynard, Geo. Rosener.

Simms, Elliott J., Jack Standing, W. Bruce Smith, Edward Smith, Chas. Sanford, Conrad A. Specht, Schmitz Seymour, A. J. Scammon, F. C. Stein, Jno. Sutherland, Jas. C. Spottswood, Will H. Stevens, Shirley Speight, Chas. J. Schofield, Alf. G. Swenson, Harry Stone, Jno. J. Stanley, Chas. A. Sellow, Wm. B. Smith, Carl Stockdale, Harry Schneider, Seymour Stratton, Marcie Streeter, C. L. Southern, Geo. Sidney, J. F. Sheehan, Frank Stammers, Burt Sassaman, Harry S. Sheldon, Monroe Salisbury, J. M. Sainpolis.

Tynan, Brandon, Jess Travers, Dike Thomas, Wm. Taggert, Jno. Thompson, Alex Thompson, Chas Taylor, Jas. C. Tracy, Col. Wm. A. Thompson.

Van Horn, Robt., Graham Valsey, Edward Vroom, Alex. Von Wilzel, Harry Von Dell.

Wallace, A. R., Harry Wigley, Frank B. Whitman, Fred B. Watson, Lewis Wood, Eugene Wilson, Lee Waddell, Alvin S. Williams, Jas. K. Whitmore, Geo. Wharnack, Jas. Wood, Jack Welch, W. A. Whitecar, Hap Ward, David V. Wall, Jno. P. Wade, Wayne Comedy.

Young, Frank, M. A. Yack.

Zinn, A. M.

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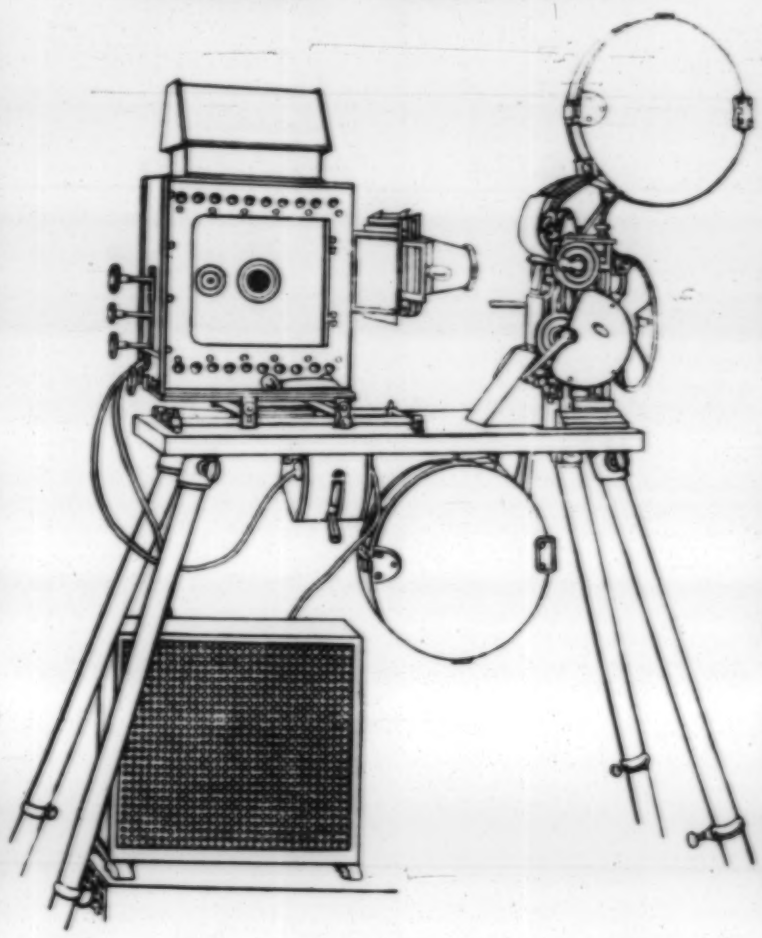

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CLARA BLANDICK.

Hartford Daily Courant, May 11th, 1909: "Miss Clara Blandick made her first appearance with the revised company and by her beautiful impersonation of the simple, loving Southern girl she made an undoubted impression. From the first she acted with absolute naturalism, creating a true, life-like characterization."

Hartford Times: "One must appreciate the poverty of the South to realize fully the beauty of Miss Blandick's work. She was the proud Southern girl to whom love of family was before all else. That she played the role with fine discrimination cannot be disputed. She was equally convincing in all the varying moods which her role requires, and one's memory of her interpretation will be that which recalls her as the ideal Agatha Warren."

The Hartford Post: "As Agatha Warren in the splendid presentation of The Warrens of Virginia last night she was winsome and played with an understanding that made the character life-like and, therefore, one of artistic beauty. She ran the gamut of emotions easy and well. As occasion demanded, she was tender, sympathetic, womanly passionate and righteously angry. There was no abruptness in her work, for the changes were run with the proper shading."

NEW THEATRE BOXES.

IN THE ALLOTMENT JAMES HAZEN HYDE GETS A PROMINENT PLACE.

On Other Than Subscription Nights Boxes to Be Sold to the Public at Regular Prices—232 Seats on the Same Terms as Boxes.

The thirty-five founders of the New Theatre have apportioned the twenty-three boxes among themselves by lot for subscription nights, and after this was done other applications received attention.

The complete list of box-holders for subscription performances follow.

On Tuesday night and at the Thursday matinees the boxes will be occupied as follows:

1, Alexander Smith Cochran; 2, Mrs. William K. Vanderbilt, Jr.; 3, Hamilton McKay Twombly; 4, Adrian Iselin, Jr., and Columbus O'Donnell Iselin; 5, Robert B. Van Cortlandt and Hamilton F. Kean; 6, Henry Payne Whitney; 7, J. Pierpont Morgan; 8, William K. Vanderbilt; 9, George F. Baker; 10, Otto H. Kahn; 11, Henry R. Taylor and Moses Taylor; 12, Paul D. Cravath, W. de Lancey Kountze and Henry Rogers Winthrop; 13, George S. Brewster and Oliver Gould Jennings; 14, Archer M. Huntington; 15, E. H. Harimann; 16, P. A. B. Widener; 17, Cornelius Vanderbilt; 18, Mrs. Daniel S. Lamont and Arthur Curtiss James; 19, Walter G. Oakman; 20, James W. Gerard; 21, Daniel Guggenheim; 22, Mrs. Charles B. Alexander, Jennie Crocker, and Charles Templeton Crocker; 23, James Hazen Hyde.

For the performances on Friday nights and Wednesday afternoons boxes will be occupied as follows:

1, Henry Walters; 2, Henry Clews and James B. Clews; 3, Dorothy Whitney; 4, Clarence H. Mackay; 5, E. S. Harkness; 6, Cortlandt Field Bishop and M. Orme Wilson; 7, J. Pierpont Morgan; 8, William K. Vanderbilt; 9, William Barbour and Frank A. Munsey; 10, Henry Clay Frick; 11, Jacob H. Schiff; 12, Hiram W. Sibley and R. S. Brewster; 13, James Stillman; 14, John Jacob Astor; 15, William Seward Webb; 16, August Belmont; 17, Edmund L. Baylies and Whitney Warren; 18, Elbert H. Gary; 19, George J. Gould; 20, F. J. Berwind and Paul Morton; 21, James Speyer; 22, John Magee, J. M. Ellsworth, and Philip M. Lydig; 23, Frederick G. Bourne.

On alternate Wednesday nights they will be occupied by:

1, William A. Read; 2, George L. Rives and Stephen Olin; 3, George W. Perkins; 4, A. D. Juilliard; 5, Alvin W. Krech; 6, J. H. Harding; 7, R. M. Thompson; 8, W. F. Sheehan; 9, Ralph Ellis and Francis K. Pendleton; 10, S. H. Valentine; 11, F. A. Vanderlip; 12, C. S. Sampson; 13, H. F. Dimock; 14, J. J. Wysong; 15, Lispenard Stewart; 16, W. G. Roelker; 17, Nelson Robinson; 18, F. W. Whitridge; 19, E. F. Hyde; 20, C. I. Hudson; 21, Samuel T. Peters; 22, William Lanman Bull; 23, E. D. Adams.

Box 23, which in the horseshoe occupies the relative position of Box 35 at the Metropolitan, that is, in the center of the arch, was allotted to James Hazen Hyde for the Tuesday nights and Thursday matiees, geerally supposed to be the most desirable occasions.

For subscription performances the 232 seats available for subscription were objects of eager competition.

NO MORE GAMBLING AT COUNTY FAIRS.

Pennsylvania's Deputy Secretary of Agriculture, A. L. Martin, says a marked improvement will be noticed this year in the manner of conducting the various fairs throughout that State. All gambling devices and games of chance will be eliminated. The attendance at county fairs last year in Pennsylvania was 1,559,000, an increase of more than 350,000 over that of the preceding year.

FREDERICK SMITH TO STAR.

Next season Frederick Smith will be starred as Bud Larrabee, the Westerner, in The Lost Train, a character created by him three seasons ago; and later will be seen in a new play now being written for him by Anthony E. Wills. An entirely new production is being built for The Lost Trail and the supporting company, headed by Isabel Gould, will be a capable one.

FREDERIC THOMPSON TO STAR IDA ST LEON.

Ida St. Leon has been selected by Frederic Thompson to play the part originated by Mabel Taliaferro in Polly of the Circus for next season. Miss St. Leon has been a circus performer and comes of an old circus family. She is seventeen years old, and is now appearing in the circus performance at Luna Park, Coney Island.

A PITTSBURGH THEATRE FOR KLAW AND ERLANGER.

The largest theatre in Pittsburgh, the Bijou, was sold last week to Klaw and Erlanger for $850,000. The purchase was made from the McNulty heirs, who, with R. M. Gulick, obtained control of the property after the death of Henry M. Bennett.

Notes of the Air-Domes

Crystal airdome (Will Brooks and Crawford, managers), at Guthrie, Okla.; the Edwards Stock company in Old Arkansas, Missouri Girl, and Pollie and I, May 23-29; good business.

At the airdome, Poplar Bluff, Mo. (W. B. Hays, proprietor; H. N. Showalter, manager), Sherman Stock company closed two weeks' engagement May 29 to good business; company good. Andrews Stock opened two weeks' engagement May 31.

The airdome at Fort Scott, Kan. (Harry C. Ernich, manager); the Hutton-Bailey company closed May 29. Business only fair on account of bad weather. Played Tempest and Sunshine, The Kentucky Night Riders, The Girl of the West, and East Lynne. The North Brothers company opened May 31 for two weeks.

The airdome in St. Joseph, Mo., presented The Cowboy and the Lady by the North Brothers Stock company, May 30-June 5.

Airdome (Frank Rich, manager), at El Paso, Texas, opened with musical comedy under management of Nat Fields (brother of Lew Fields), who is presenting the Weber and Fields successes to capacity business. The chorus is good and finely costumed.

At the airdome, Princeton, Ind. (Vesper Gamble, manager), Henderson Stock company, May 24-June 5, to fair houses. The Culhanes Comedians in repertoire, May 31-June 12.

The airdome at San Antonio, Texas (Mr. Bert Leigh, manager), reports increasing business. Dow Daggett, Frankie Kane and company in Nettie, with the Pony Ballet and Kane and Montgomery in sailor chorus, proved hits. Jack Foster as the negro preacher was humorous. Illustrated songs and moving pictures May 24-29.

The airdome at Chattanooga, Tenn., reports good business during week May 24-29, with Jack Ripp, Alva and Copeland, Schuster and Cole, Adele Stewart and Cara Trio as chief attractions, to be followed by Hemings, Lewis and Hemings, William Maxwell and Daisy Dudley, Minnie St. Claire, Ted Lenore, and Mabel De Young, May 31-June 5.

At the Star airdome (A. Bert Estes, manager), McAlester, Okla., Franklin Stock company had good business May 24-29, to be followed by Cameron Stock company May 31. A new airdome has been built by Mr. Estes at Lake Park, McAlester, Okla., and companies playing the Star open at Park Sunday nights.

The airdome at Grand Rapids, Mich. (A. J. Gillingham, manager), opened to good business May 30.

The airdome at Jackson, Tenn. (Captain Ament, manager), has closed for the present on account of poor business.

At Olympic Garden (airdome), Jonesboro, Ark. (J. J. Sinclair, manager), moving pictures and illustrated songs to good business May 24-29.

At the Garden airdome, Terre Haute, Ind., the Herald Square Opera company in The Mascotte, May 23; Chimes of Normandy 24-25; Fra Diavolo, 26-27; The Moor's Bride, 28-29. Each performance showing an increase in business and a pleased audience. Orpheum Stock company, The Garrison Girl, May 30-31; The Parish Priest, June 1-3; A Soldier of the Empire, June 4-5.

A new airdome opened at Winnipeg, Man., to big business on May 31 and bids fair to be very popular during Summer.

At airdome, Little Rock, Ark. (Fred Pennel, manager), Elliott and West, Gray and Peters, Harris and Beaurgard, Threse Jacobs, Collins and La Mess, Axtell and Heine, and Mr. and Mrs. Sidney Barrington pleased large business May 24-29. The Matinee Girl Musical Comedy company in repertoire June 1-5.

McGhie's airdome (W. E. McGhie, manager), at Columbus, Kan., opened May 27-30, with Breckenridge Stock company, presenting An American Abroad, Down Where the Cotton Blossoms Grow, and The Power of Love, to good business.

At Sedalia, Mo., airdome (George F. Hall, manager), Clint and Bessie Robbins Stock company presents the following: A Spanish Romance, May 30-31; Monte Cristo, June 1-2; Robinson Crusoe, June 3-4; A Traveling Man, June 5-6.

"Who said that Shawnee was a dead one?" G. M. Small, manager of the Majestic airdome there, asks. He is looking for that fellow with the season's statements. The resort opened on May 9 and capacity business has ruled every night since.

Enid, Okla., has for years been a "life saver" for companies pulling shoreward in that State. This season Al. Loewen's fifteen hundred seating capacity is too small and the big attractions playing there are complaining because Al can't enlarge fast enough. Well, Al asks theatrical folk to just keep their eyes on Enid.

"Give me two weeks in Tulsa." That is a phrase that is always evident when managers arrange their bookings for the Summer with the offices of the McAdams Circuit at Dallas. Tulsa is a new vein struck in the McAdams "gold mines," and Oscar V. Nix, the local manager, being a real producer of business, certainly deserves all that he is getting. By the way, Oscar V. Nix is the genial manager who piloted Albert Taylor for years.

Washington, Airdome Amusement Company (A. D. Mair, manager) opened new airdome with the Belmar Players as the attraction, May 29. This company will play a two weeks' stand in repertoire. The Bandit King, opening bill, pleased large and enthusiastic audience.

The airdome at Fort Madison, Ia., opened June 7 with the Boston Ideal Opera company for one week, and will have other good attractions during the Summer.

Airdome at Bartlesville, Okla. (John Flinn, manager); vaudeville to fair business May 24-30. The Lewis and Lane Musical company opened to packed house May 31-June 5.

The airdome at Lawrence, Kan. (A. E. Carpenter, manager); the Morgan-Peppie company May 24-29; The Name on the Slate, Love's Victory, Tempest and Sunshine, The Hustlers pleased good business.

The airdome at Independence, Kan. (W. Rex Bell, manager); the Earle Stock company closed a successful two weeks' engagement to well pleased audiences May 29. The Whyte Dramatic company opened May 30 with The Banker and the Actress.

Auditorium (George T. Wakefield, manager), Independence, Kan.; the Sage-Furlong Stock company closed to good business and satisfied house May 24-30.

The airdome at Grand Rapids, Mich. (A. J. Gillingham, manager), opened May 30 with Begar Sisters, Tanner and Gilbert, Nellie Nichols, illustrated songs and motion pictures—a good bill, to fine business.

The popularity of the airdome is assured abroad and is on the increase throughout the Continent. One will open at Cobourg, close to the sea, on Aug. 1, when Paul Mounet Desjardins, Armand Bone, and Mlle. Delmair will appear in the first performance.

Dallas, Texas, and Cycle Park Theatre are popular with Summer theatrical managers, as well as recreation seekers of the Southwest, who invariably visit this popular resort every year. Cycle Park is doing as good business as any Summer theatre in the United States, it is said, and has a line of first-class attractions booked this Summer.

Brown's airdome, Cleburne, Texas, is doing big business this Summer. The resort opened May 10 with Payton Sisters' Big Stock company, and the 1,500 seats in the theatre have been filled every night since. Mr. Brown is highly elated over the excellent line of attractions he has been able to secure this season.

Royal Summer Theatre, Waco, Texas, under the personal management of Jake Garfinkle, opened May 10 with the big Bittner Stock company. "Waco surely is a good town," says Mr. Bittner, who always carries an excellent company. Those who do not believe that Waco is a great amusement town should wire Mr. Bittner, who is playing a return date there week of June 7.

Fort Worth, Texas, has always needed a Summer theatre. Its citizens have searched for some one to erect a theatre, and at last their desires have been gratified with an adequate Summer theatre, The Folly, owned and controlled by H. Edmundson, late of Wichita Falls, Texas. The Folly has been completed and opened with the Big Bittner Stock company a few weeks ago. Fort Worth is about the best town in Texas, say traveling managers.

Harry Tone's Brookstone airdome, Denison, Texas, is all that may be implied in the two words, "a peach," and it is also a money getter. Mr. Tone is another happy manager who has been successful in all undertakings and who is highly satisfied with this Summer's bookings. Mr. Tone's resort is one of the theatres controlled by the McAdams Circuit. The reason, of course, is, "Denison's a good town and Tone's a fine fellow."

When Bert Estes erected the Star airdome at South McAlester, Okla., he had no idea that business was going to be so big. The opening week with Mr. Estes was so successful that other managers figured another airdome would pay there. It seems that Mr. Estes' personality has something to do with the big business of the Star airdome. He always was and always will be a hustler.

Airdome Theatre (W. M. Sauvage, manager), Alton, Ill.; Hannaher Brothers and company, the Fearless Richards, Albertus and Altus, Larkins and Pearl and moving pictures, to capacity opening performance, May 30-June 5.

When playing Bartlesville, kindly note the hustling attitude of C. W. Stater, the manager of the New Coliseum roof garden there. Stater says that Bartlesville is the best show town between Kansas City and Dallas.

The Bijou Summer Theatre, Houston, Texas, a theatre that has for years been the best paying proposition in Southwest Texas, has been taken over by the McAdams Circuit, and all attractions playing the McAdams chain of Summer places now play Houston.

The airdome (A. J. Clark, manager) at Jacksonville, Fla., continued excellent vaudeville attractions to good business May 24-29.

The Elite Theatre at Florence, S. C., has started the construction of an airdome.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The Chicago Chapter of the Actors' Church Alliance held its annual meeting May 31. The following officers were elected for the ensuing year: Honorary President, Rev. William White Wilson; President, Mr. John T. Prince, Jr.; First Vice-President, Rev. James Vila Blake; Second Vice-President, Rev. Fred V. Hawley; Treasurer, Mrs. Frank Warren Holder; Recording Secretary, Miss Ellen M. Sanders; Corresponding Secretary, Miss Mary Hight; Financial Secretary, Mrs. Edward N. Flint. Miss Ellen M. Sanders will also act as press representative for the Alliance.

IN A NEW LOCATION.

Plucker and Ahrens, wig makers, known to most professionals, are now located at 140 West Forty-eighth street, right in the heart of the theatrical district. They occupy the entire building and are in a position to handle all business in a quick, up-to-date manner. The stock has been greatly enlarged, the quarters are more commodious and above all they are very handy.

A PHENOMENAL GROWTH.

The new Southwestern Circuit in a little over a year has grown remarkably and now comprises more than one hundred cities in the Southwest. The business outlook the coming season is fine and the time is now being filled rapidly. It is no trouble to fill open time in first-class theatres on a good circuit when the open door and proper treatment is extended to all and equitable terms offered. Such is the adopted method of the management of the new Southwestern Circuit.

THE REVELLERS CEASE TO REVEL.

The Revellers, Charles Richman's play, for the time being at least, has been shelved. It is Mr. Richman's intention to give the play a New York hearing early in September.

SHUBERTS GET INDIANAPOLIS THEATRE.

The Shuberts have secured a lease on the new theatre which is to be incorporated with the Shriners' Temple in Indianapolis.

AL H. WILSON IN NEW PLAY.

Sidney R. Ellis, manager of Al. H. Wilson, announces that Mr. Wilson will open next season in a new play, with musical features, at Ford's Opera House, Baltimore. Neither title nor author has yet been announced by Mr. Ellis.

BOSTON MAYOR STILL PLAY CENSOR.

Acting upon the report of Mr. Casey, Chief of the License Bureau, Mayor Hibbard, of Boston, announces that he will not allow to be produced in that city any of the following plays: The Blue Mouse, The Easiest Way, The Girl from Rector's.

THOMAS W. RYLEY REACHES HOME.

Thomas W. Ryley returned from Europe Saturday and announces that he will, early in the season, produce in New York a musical comedy, The Dancer of Cairo. The book of this play is by Paul Potter and music by John T. Hall.

THE WHIRL FOR FRANK McKEE.

Frank McKee has obtained the dramatic rights to Foxcroft Davis' new novel, The Whirl, a story of society life in Washington. Lee Arthur and Mr. Davis will collaborate on the dramatization.

PEOPLE TELL EACH OTHER ABOUT GOOD THINGS.

Fourteen years ago few people in the world knew of such a preparation as a Powder for the Feet. Today after the genuine merit of Allen's Foot-Ease has been told year after year by one gratified person to another, there are millions who would as soon go without a dentifrice as without Allen's Foot-Ease. It is a cleanly, wholesome, healing, antiseptic powder to be shaken into the shoes, which has given rest and comfort to tired and aching feet in all parts of the world. It cures while you walk. Over 30,000 testimonials of cures of smarting, swollen, perspiring feet. It prevents friction and wear of the stockings and will save in your stocking bill ten times its cost each year. Imitations pay the dealer a larger profit, otherwise you would never be offered a substitute when you ask for Allen's Foot-Ease, the original powder for the feet. Imitations are not advertised because they are not permanent. For every genuine article there are many imitations. The imitator has no reputation to sustain—the advertiser has. It stands to reason that the advertised article is the best, otherwise the public would not buy it and the advertising could not be continued. When you ask for an article advertised in this paper, see that you get it. Refuse imitations.

NEW YORK THEATRES.

BROADWAY Theatre, Broadway & 41st St. Eve. 8:15. Mats. Wed. & Sat. 2:15.
Lew Fields, Lessee.
Management of Messrs. Sam S. & Lee Shubert, Inc.
Lew Fields' Summer Production.
The Midnight Sons
WITH
BLANCHE RING

CASINO B'way and 39th St. Evenings 8:15. Wed. Mat. Best Seats, $1.50. Tel. 3846 Bryant. Mts. Wed. & Sat. 2:15.
Friday Night, June 11, West Point Night
James T. Powers
IN
HAVANA
CLEAN—CATCHY—CHEERING

MAXINE ELLIOTT'S THEATRE
39th St. bet. B'way & 6th Ave. Tel., 4985 Bryant.
Evgs. at 8:15. Regular Mats. Wed. and Sat. 2:15.
The Best Farce in New York.
The Blue Mouse
Wednesday Matinee. Best Seats, $1.50.

DALY'S Broadway and 30th St. Evgs. at 8:15. Matinees Wed. and Sat. at 2:15.
Wednesday Matinee. Best Seats, $1.50.
Telephone 5973 Madison Sq.
JOE WEBER
PRESENTS
The Climax
By EDWARD LOCKE

LEW FIELDS' HERALD SQUARE Broadway & 35th St.
Telephone 2485 38th. Evgs. 8:15, Mats. Wed. and Sat. 2:15.
Wed. Mat. Best Seats, $1.50.
Jefferson De Angelis
—IN—
THE BEAUTY SPOT
With MARGUERITE CLARK
Next Sunday, June 12, Monster Benefit, auspices Shubert stage employees.

LYRIC 42d St. West of B'way. Evenings 8:15. Wed. Matinees. Best Seats, $1.50. Telephone 3216 Bryant.
Matinees Wednesday and Saturday 2:15.
GEO. FAWCETT
IN THE GREAT
John Ganton
A Fine Example for American Youth.

BELASCO THEATRE Sole direction of DAVID BELASCO
West 42d Street. Eve., 8:30. Mats., Wed. & Sat., 2:15.
THE MESSRS. SHUBERT OFFER
"Going Some"
Footrace Comedy by Paul Armstrong and Rex Beach
"An Amusing Play of the Wildest West"—Harper's Weekly.

CURRENT AMUSEMENTS.

Week ending June 12.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Hamlet—4 times; The Merchant of Venice—4 times.
AERIAL GARDENS—Marie Dressler in The Boy and the Girl—2d week—7 to 12 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—44th week—344 to 351 times.
BELASCO—Going Some—9th week—66 to 73 times.
BIJOU—A Gentleman from Mississippi—37th week—294 to 301 times.
BLANEY'S—Follies of the Day—5th week—38 to 46 times.
BROADWAY—The Midnight Sons—3d week—19 to 26 times.
CASINO—James T. Powers in Havana—18th week—137 to 144 times.
COLONIAL—Vaudeville.
DALY'S—The Climax—8 times, plus 7th week—50 to 57 times.
EMPIRE—Sir Charles Wyndham and Mary Moore in The Mollusc—1st week—1 to 7 times.
GAIETY—J. E. Dodson in The House Next Door—9th week—66 to 72 times.
GARRICK—William Collier in The Man from Mexico—34 to 40 times.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
GRAND STREET Stock co. in The Great Express Robbery.
*HACKETT—Closed May 31.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—9th week—67 to 74 times.
HUDSON—The Third Degree—19th week—148 to 155 times.
HURTIG AND SEAMON'S MUSIC HALL—Bowery Burlesquers Review.
KEENEY'S—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Candy Shop—7th week—43 to 49 times.
LIBERTY—Robert Hilliard in A Fool There Was—12th week—88 to 95 times.
LYCEUM—Closed June 5.
LYRIC—The Great John Ganton—6th week—42 to 49 times.
MAJESTIC—Moving pictures and vaudeville.
MAXINE ELLIOTT'S—The Blue Mouse—181 times plus 6th week—42 to 49 times.
METROPOLIS—Hurtich's Italian Grand Opera co. in repertoire—4th week.
STUYVESANT—Closed June 5.
VICTORIA—Vaudeville—matinees.
WALLACK'S—Closed June 5.
WEBER'S—The Girl from Rector's—19th week—149 to 156 times.
WEST END—Vaudeville and moving pictures.
YORKVILLE—German Opera co. in The Mouse Trap Peddler.

*Only one performance given of The Narrow Path.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Cambridge, Mass., 22.
BACHELOR (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 10-June 12.
BARRYMORE, ETHEL (Charles Frohman, mgr.): San Francisco, Cal., 7-19.
BEVERLY OF GRAUSTARK (A. G. Delamater, mgr.): Chicago, Ill., May 30-June 12.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Ft. Worth, Tex., 7-12.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city May 10- indefinite.
CORRIGAN, EMMETT (Jos. M. Gaites, mgr.): Chicago, Ill., 7-12.
DODGE, SANFORD: Ansley, Neb., 8, Ord 9, York 10, David City 11, Stromsburg 12, Lexington 14, Grand 15, North Platte 16, Gothenburg 17.
DORO, MARIE (Charles Frohman, mgr.): Los Angeles, Cal., 14-19.
DREW, JOHN (Charles Frohman, mgr.): Los Angeles, Cal., 7-12.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Los Angeles, Cal., 7-12, San Francisco 14-26.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 12—indefinite.
GOODWIN, NAT: Vancouver, B. C., 8, 9, New Westminster 10, Bellingham, Wash., 11, Everett 12, Seattle 13-19.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 3-June 12.
HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 24-June 12.
HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city April 12—indefinite.
KESSLER, DAVID: Buffalo, N. Y., 8, Rochester 9, Syracuse 10, Albany 11, Brooklyn 12.
MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.
OUT IN IDAHO (F. S. Brush, mgr.): St. John, N. B., 7-9, Chatham 10, New Castle 11, Moncton 12, Sackville, N. S., 14, Truro 15, Pictou 16, Halifax 21-23.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Antigo, Wis., 8, Crandon 9, Wabeno 10, Oconto Falls 11, Laona 12, Escanaba, Mich., 13, Gladstone 14, Norway 15, Florence, Wis., 16, Iron River, Mich., 17, Iron Mountain 18, Ontonagon 19, Lake Linden 20.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Appleton, Wis., 8, Oshkosh 9, Fond du Lac 10, Milwaukee 11, 12.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Chicago, Ill., May 31-June 12.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Spokane, Wash., 7-12.
SHEA, THOMAS E. (Cohan and Harris, mgrs.): Toronto, Ont., May 3-June 12.
SINS OF SOCIETY (Brooks and Dingwall, mgrs.): Chicago, Ill., April 14-June 19.
SOTHERN, E. H., AND JULIA MARLOWE (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 31-19.
STAHL, ROSE (Henry B. Harris, mgr.): London, Eng., April 19 indefinite.
THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12 indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.
WARFIELD, DAVID (David Belasco, mgr.): Cleveland, O., 7-12.
WYNDHAM, CHARLES, AND MARY MOORE (Charles Frohman, mgr.): New York city 7-19.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10- indefinite.
BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6-June 12.
BALDWIN-MELVILLE: Nashville, Tenn., May 10—indefinite
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BINGHAM, AMELIA: Suburban Gardens, St. Louis, Mo., 7-26.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26- indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS: Oakland, Cal.—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20- indefinite.
CALUMET (John T. Comers, mgr.): South Chicago, Ill.—indefinite.
CAMDEN (M. M. McCallums, mgr.): Camden, N. J., May 17—indefinite.
CARTER, MRS. LESLIE: St. Louis, Mo., May 23-29.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3 indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17-July 10.
COUNTISS, CATHERINE (E. D. Price, mgr.): Grand Rapids, Mich., April 11 indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 28—indefinite.
CUMMINGS (Ralph F. Cummings, mgr.): Montreal, P. Q., April 5- indefinite.
CUMMINGS' COMEDIANS: Montreal, P. Q., May 3—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 7—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12 indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
DORNER: Yonkers, N. Y., May 20- indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
EMPIRE (Empire Theatre Co., mgrs.): Dallas, Tex., March 22—indefinite.
EUCLID AVENUE (Wm. J. Wilson, mgr.): Cleveland, O., May 24—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess R. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.
GRANBY: Norfolk, Va.—indefinite.
HALL, LAURA NELSON: Cleveland, O., June 14—indefinite
HARNED, VIRGINIA: Sans Souci, Chicago, Ill., May 22-June 12.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HERMAN, SELMA (Barton and Wiswell, mgrs.): Seattle, Wash., April 11—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KLIMT PLAYERS (George Klimt, mgr.): Chicago, Ill., Feb. 21—indefinite.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LEWIS AND HIGGINS (Edgar Lewis and Wm. H. Higgins, mgrs.): Newark, N. J., April 26- indefinite.
LONERGAN (Lester Lonergan, mgr.): Kansas City, Mo., May 11—indefinite.
LYCEUM (Ed. Kelsey, mgr.): Toledo, O., April 27-June 19.
LYCEUM PLAYERS: Rochester, N. Y., May 17—indefinite.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
LYRIC (Wm. Koening, mgr.): Minneapolis, Minn., Sept. 24—indefinite.
LYRIC: Portland, Ore.—indefinite.
MACK, WILLARD (Willard Mack, mgr.): Salt Lake City, U., Jan. 11—indefinite.
MACKEY (Geo. D. Mackey, mgr.): Lynn, Mass., May 17—indefinite.
McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, S. C.—indefinite.
MILBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MILLER, CHARLES: Rochester, N. Y., [illegible]—indefinite.
NEILL, James Neill, mgr.): St. Paul, [illegible]—indefinite.
GRETHEN, Grant Laferty, mgr.): Philadelphia, Sept. 13- indefinite.
PAGE, Richmond, Va.—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGES PLAYERS: Seattle, Wash., A[illegible]—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., [illegible]—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 24—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
POYNTER, BEULAH: Cleveland, O., May 10—indefinite.
PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.
RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
ROBER, KATHERINE (S. Bastable, mgr.): Syracuse, N. Y., May 17—indefinite.
ROBERTS, FLORENCE: San Francisco, Cal., June 14-July 24.
SANS SOUCI: Chicago, Ill., May 22—indefinite.
SHIPMAN, GERTRUDE (Lawrence B. McGill, mgr.): Buffalo, N. Y., May 24—indefinite.
SMITH'S (G. C. Smith, mgr.): Oakland, Cal.—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10-June 26.
SPOONER, EDNA MAY (Will J. Irwin, mgr.): Atlanta, Ga., May 24—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
THALIA (Max Moscowitz, mgr.): New York city May 14—indefinite.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VAN DYKE-EATON: Milwaukee, Wis., Feb. 28—indefinite.
WARD COMEDY (Hugh J. Ward, mgr.): Perth, West Australia, June 1-July 10.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
WOODS (A. H. Woods, mgr.): New York city March 15—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Sherman, Tex., 7-12.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Newport, N. H., 7-12, Springfield, Vt., 14-16, Ludlow 17-19.
BISHOP, CHESTER: Terre Haute, Ind., 7-12.
BOYD-BROWNS: North Loup, Neb., 11, 12.
BROWN PLAYERS: Rock Springs, Wyo., 7-12.
CALLAHAN DRAMATIC: Miami, Okla., 6-12, Frontenac, Kan., 13-26, Columbus 17-19.
CARROLL COMEDY (Jon Carroll, mgr.): Johnstown, Pa., May 31-26.
CHAPPELL-WINTERHOFF STOCK (Harry Chappell, mgr.): Hover Park, Lima, O.—indefinite.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Detroit, Mich., May 16—indefinite.
CHOATE DRAMATIC (Harry Choate, mgr.): Bushnell, Ill., 7-12, Avon 14-19.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Princeton, Ind., May 31-13, Cairo, Ill., 14-26.
CUTLER STOCK (F. L. Cutler, mgr.): Texmo, Okla., 7-12.
CUTTER STOCK (Wallace R. Cutter, mgr.): Piqua, O., May 17-June 19.
DONOHUE PLAYERS (George Donohue, mgr.): Missoula, Mont., 7-12.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Wheeling, W. Va., May 31-12.
HARVEY STOCK (J. S. Garside, mgr.): Marquette, Mich., 7-12, Sault Ste. Marie 14—indefinite.
HARVEY STOCK (Southern; Harvey D. Orr, mgr.): Topeka, Kan., May 31-June 12, Excelsior Springs, Mo., 14-19.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Cairo, Ill., May 31-June 12.
HERRY FAMILY STOCK (Harry Stilwell, mgr.): Saranac Lake, N. Y., 7-12, Lake Placid 14-19.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Oklahoma City, Okla., 6-12, Dallas, Tex., 14-19.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinitely.
IMSON, BURT: Crosby, N. D., 7-12.
KENNEDY, ALICE (W. A. Partello, mgr.): Mansfield, O.—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Belfast, Me., 7-9, Bucksport 10-12, Thomaston 14-16, Camden 17-19.
LYRIC STOCK: Excelsior Springs, Mo., May 31-12.
METROPOLITAN STOCK (F. J. McCarthy, mgr.): Sapulpa, Okla., 7-12.
NORTH BROTHERS' COMEDIANS: Hot Springs, Ark., May 17-June 12.
PARTELLO STOCK (Central; Ed. R. Moore, mgr.): New Castle, Pa., May 31-12, Youngstown, O., 14-26.
PARTELLO STOCK (Eastern; H. J. Leland, mgr.): Newark, O., May 23—indefinite.
PARTELLO STOCK (Western; Harry J. Spellman, mgr.): La Crosse, Wis.—indefinite.
SHERMAN STOCK: Waterloo, Ia., May 17—indefinite.
SPEDDEN-PAIGE STOCK (Sam Spedden, mgr.): Aberdeen, S. D., 7-20.
TAYLOR STOCK (H. W. Taylor, mgr.): Homestead, Pa., May 31-12, Braddock 14-26.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Massena, N. Y., 7-12.
THAT STOCK (D. Otto Hiltner, mgr.): Springfield, O., May 3—indefinite.
WALLACE STOCK (C. Auskings, mgr.): Clifton Forge, Va., 7-12.
WAYNE STOCK: Lynchburg, Va., 7-12.
WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
WOOD STOCK (Mack Sad Ali, mgr.): Rochester, Minn., 7-12.
YANKEE DOODLE STOCK (Geo. V. Halliday, mgr.): Gladstone, Mich., 7-12.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Cleveland, O., June 7—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Detroit, Mich., May 10-June 12.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 7—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 12—indefinite.
ALASKAN (Wm. Cullen, mgr.): Chicago, Ill., April 11—indefinite.
BOY AND THE GIRL (Carle-Marks, Inc., mgrs.): New York city May 31—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): Boston, Mass., May 31—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Portland, Ore., 6-9, Everett, Wash., 10, Ellensburg 11, No. Yakima 12, Spokane 13-15, Lewiston, Ida., 16, Pullman, Wash., 17, Colfax 18, Wallace, Ida., 19.
CANDY SHOP (Chas. B. Dillingham, mgr.): New York city April 27-June 12, Chicago, Ill., 14—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Chicago, Ill.—June 6—indefinite.
COLONIAL OPERA CO. (Bradford Mills, mgr.): Lansing, Mich., May 31-June 12.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., June 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10—indefinite.
FIELDS, NAT (Frank Rich, mgr.): El Paso, Tex., May 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Atlantic City, N. J., 7-12, New York city 14—indefinite.
GAIETY OPERA: Galesburg, Ill., May 3—indefinite.
GERMAN COMIC OPERA (Leon Berg, mgr.): New York city May 24—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., April 10—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1—indefinite.
GIRL FROM YAMA (Alfred A. Aarons, mgr.): Philadelphia, Pa., May 3—indefinite.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., May 31-12.
GOLDEN GIRL (Mort H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
HAUTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
HOPPER, EDNA WALLACE: St. Louis, Mo., May 30—indefinite.
INTERNATIONAL GRAND OPERA (Frank W. Nolcross, mgr.): San Francisco, Cal., June 14-Aug. 7.
ITALIAN GRAND OPERA (Gaetano [illegible], mgr.): New York city May 17—indefinite.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 7-Aug. 28.
KOLB AND DILL: Los Angeles, Cal.—indefinite.
MANHATTAN OPERA (Rob. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MERRY WIDOW (Western; Henry W. Savage, mgr.): Seattle, Wash., May 30-12.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MURRAY AND MACK (John H. Blackwood, mgr.): Los Angeles, Cal., May 2-July 10.
NATIONAL OPERA: Chicago, Ill., May 3—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCESS MUSICAL COMEDY: San Francisco, Cal., March 1-June 12.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON COMIC OPERA (G. L. Robinson, mgr.): Binghamton, N. Y., May 31—indefinite.
ROBINSON OPERA (G. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
ROYAL COMIC OPERA (Frank E. Tripp, mgr.): Williamsport, Pa., May 31—indefinite.
ROYAL OPERA: Memphis, Tenn., May 3—indefinite.
SHEEHAN, JOSEPH F.: Milwaukee, Wis., May 30—indefinite.
SUNNY SOUTH (J. C. Rockwell, mgr.): Old Town, Me., Belfast 11, Camden 12, Vinal Haven 14, Waldoboro 15, Richmond 17, Kennebunk 18, South Lorenck 19.
WEBER MUSICAL STOCK (Joe M. Weber, mgr.): Columbus, O., May 30-12.

MINSTRELS.

BRYANT'S (G. W. Englebreth, mgr.): Coney Island, Cincinnati, O., May 28-June 26.
DE RUE BROTHERS: Littleton, N. H., 8, Bethlehem 9, Gorham 10, Lancaster 11, Whitefield 12.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Grand Rapids, Mich., 6-12, Kalamazoo 14, Battle Creek 15, Jackson 16, Port Huron 17, London, Ont., 18, Brantford 19.
GUY'S (A. L. Guy, mgr.): Kane, Pa., 7-9, Warren 10-12.

BURLESQUE.

BROADWAY BELLES: Cleveland, O., 7-12.
BURLESQUE STOCK (E. A. Fischer, mgr.): Los Angeles, Cal.—indefinite.
DINKINS' STOCK (T. W. Dinkins, mgr.): Philadelphia, Pa., May 24—indefinite.
FOLLIES OF THE DAY (Rafuey Gerard, mgr.): New York city May 10- indefinite.
GAYETY STOCK: Philadelphia, Pa.—indefinite.
JERSEY LILIES (Wm. S. Clark, mgr.): Washington, D. C., 7-12.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., May 31-12.
ROLLICKERS (R. E. Patton, mgr.): Washington, D. C., 7-12.
TOREADOR STOCK: Buffalo, N. Y., May 17—indefinite.
WATSON'S (W. B. Watson, mgr.): Philadelphia, Pa., May 17-June 26.

BANDS.

BANDA NAPOLI (Giulio E. Capone, director): Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
CREATORE (Ed. S. Guzman, mgr.): White City, Chicago, Ill., May 15- indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY: Coliseum Gardens, St. Louis, Mo., May 23-29.
FERULLO'S (Francesco Ferullo, conductor): Kansas City, Mo.—indefinite.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
LIBERATI: Cleveland, O., June 6—indefinite.
MAYR'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
NATILLEO: Delmar St., Louis, Mo., May 1-Sept. 4.
NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—indefinite.
PHILIPPINI DON: Riverview Park, Louisville, Ky.—indefinite.
PRYOR: Philadelphia, Pa., May 29-26.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Atlantic City, N. J.—indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
VESSELLO, MARCO: San Souci, Chicago, Ill., May 22—indefinite.
WEBER'S MILITARY BAND (J. C. Weber, mgr.): Cincinnati, O., May 23-12.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Wilkes-Barre, Pa., 8, Sunbury 9, Williamsport 10, Olean, N. Y., 11, Warren, Pa., 12, Cleveland, O., 14, Toledo 16, Detroit, Mich., 17.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUCKSKIN BEN'S WILD WEST: Columbus, O., May 30-26.
BUFFALO BILL AND PAWNEE BILL: Kingston, N. Y., N. Newark, N. J., 10, Jersey City 11.
101 RANCH WILD WEST (Miller Bros., mgrs.): Amsterdam, N. Y., 8, Troy 9, North Adams, Mass., 10, Pittsfield 11, Springfield 12, Boston 14-19.
HAGENBECK AND WALLACE: Columbus, Neb., 8, Kearney 10, Denver, Colo., 14, 15.
RINGLING BROTHERS': Salem, Mass., 8, Providence, R. I., 10, Fall River, Mass., 17.
ROBBINS', FRANK: Abington, Mass., 8.
SELLS-FLOTO: Ellensburg, Wash., 8, No. Yakima 9, Ritzville 10, Spokane 11, 12.
WHEELER'S, AL. F.: Nashua, N. H., 8.

MISCELLANEOUS

ADAMS, JAMES: Emporia, Va., 7-12.
BURNS-JOHNSON FIGHT PICTURES: Boston, Mass., May 31-12.
HONEST BILL'S SHOWS: Stapleburst, Neb., 8, Ulysses 9, Surprise 10, Shelby 11, Rising City 12.
HOWE'S, LYMAN H., TRAVEL PICTURES: Kansas City, Mo., May 16-June 19.
HUGH'S COMEDIANS: Neola, Ia., 7-12.
LUCKY BILL'S SHOW: Snyder, Neb., 8, West Point 9, Beemer 10, Wisner 11, Bancroft 12.
McPHEE'S BIG SHOW: Winnipeg, Man., 7-12.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

CORRESPONDENCE

ALABAMA.

MOBILE.—LYRIC (Neubrik Brothers, mgrs.): Worth and Delmar, Kramo Brothers, Miss Rolston, Lyricgraph; pleased; fair business 1-5.——ITEM: Sidney P. Levy, formerly with the Lyric, now of Pensacola, Fla., is the guest of Mgr. Neubrik, of the Lyric.

MONTGOMERY.—MAJESTIC (W. K. Couch, mgr.): May 24-29: Elsie Tuell, Lewis and Chapin, Hennings, Lewis and Hennings; good bill; moderate business. Vaudeville 31-5.——PICKETT SPRINGS CASINO: Closed temporarily.

ARKANSAS.

LITTLE ROCK.—MAJESTIC (Saul S. Harris, mgr.): Gus Leonard, Martilli and Rossi, Elona, George Stansberry, and moving pictures May 24-29; pleased good business. Joe Magnum, Lenothe, and William Fleming 1-5.——DELMAR (Ed. Galbreath, mgr.): Under the Considine and Sullivan Circuit opened to an overflowing house 24 with vaudeville and moving pictures. The acts were Buster Brown and co., Charles Ferrell, Herbert and Vance, Skantalbill, and Ed. Galbreath in songs. The Rinaldos, Elsie May Wilson, Van Dean Sisters, Jules Prickett and Ed. Galbreath 1-5.

PINE BLUFF.—ELKS' (C. E. Philpot, lessee; S. E. Wilhoite, mgr.): Tops, Topsy and Tops, the Ve-Leons, and motion pictures May 24-29; good business. May Meyer, Roberts, and the Deadodnos 31-5.——MAJESTIC (D. H. Brown, mgr.): Charles Hoey, Martin and Max 24-29; fair business. Le Compt and Dellor and Rogers 31-5.

JONESBORO. MAJESTIC (Collins and Bridger, mgrs.): Majestic Lady Minstrels (second week) and John Collins in illustrated songs to good business.

CONNECTICUT.

NEW HAVEN. HYPERION (E. D. Eldredge, mgr.): The Revelers, by Charles Richman, and presented by a co. headed by himself, May 31-2; fair business, some interference in crowd by local press, especially [illegible] co. support [illegible] efforts were [illegible] new comedy was launched by [illegible] acts, based [illegible] dramatized [illegible] 3-5 to good business [illegible] Prince Henry Edward, who recently announced engagement to the court; the play is [illegible] and scenic effects and costumes are [illegible] the play did not arouse much enthusiasm and it seems a generous revision will be necessary before The Debtors will become popular.——GRAND (J. H. Wilkes, mgr.): The announcement that Klaw and Erlanger and several of the other large offices will book exclusively at this house for a period of five years has been very favorably commented on by many theatre patrons. It would seem that this arrangement will be popular.——POLI'S: This house is now given over to moving pictures. Permanent plans for the Summer have not been announced.

E. J. TODD.

BRIDGEPORT.—Poli's (S. Z. Poli, prop.; S. J. Breen, res. mgr.): Salomy Jane was well presented May 31-5 and resulted in personal triumphs for Alice Fleming, John Ince, Scott Siggins, Jessie Pringle, Thomas Williamson, Hammond Dailey, and William McKee, with some excellent child work by Stephen Davis and the Epesit youngsters. Merely Mary Ann 7-12. Shore Acres 14-19. Mrs. Temple's Telegram 21-26. The policy of 1907 and 1908 is being repeated in distributing weekly gifts to some lucky feminine patron. From the lukewarm reception given to the entr'acte songs and pictures it would seem they might be dispensed with in favor of some good orchestra selections. Congratulations are still pouring in upon Alice Fleming for her work this Summer. Good as was the co., the present one is even better.——SMITH'S (Ira L. Jackson, lessee and mgr.; A. E. Culver, bus. mgr.): Besides the three reels of first-run films the Sisters Cardowahe are heading a popular vaudeville bill, which includes Warren and Brockway in The Musical Janitor, Cunningham and Devery, Italia, and Ed Estus. Two evening performances and a matinee are given daily. Only the great seating capacity of the house (twenty-two hundred—makes it possible to give such performances.

NEW LONDON. LYCEUM (Jackson and Sheedy, mgrs.): Helen Beresford and co. in Polly's Surprise, Murphy and Lacy, Lacomb Brothers, Rena Laville, and Arthur Moore May 31-5; fair business.——RIJOU (Jackson and Sheedy, mgrs.): Violet Daly's Merry Makers to good business.——NEW ORPHEUM (Bullock and Davis, mgrs.): Excellent pictures and the Musketeer Quartette to capacity 31-5. This house is meeting with great success.——ITEMS: David Young arrived 24 for the Summer.—William Guerin left 22 to join the Barnum and Bailey Show at Cleveland.

NORWICH.—AUDITORIUM: A short but good bill was offered May 31-5, consisting of Harrigan and Giles, The Klondyky Kids, Marion Hilderbrant, the girl harpist, and the Riva Larsen Troupe of gymnasts, with new pictures; business excellent for this time of year.——BREED'S THEATRE: Several interesting pictures and bright songs made up a good programme; good-sized audiences 31-5.

WATERBURY.—POLI'S THEATRE (S. H. Cluney, mgr.): The talking pictures and vaudeville attracted large audiences May 31-5. The vaudeville features were the National Four, Charles and Josie Quinn, Marion Rogers, and Master Thomas Benton Carnahan, Jr.——THE JACQUES (D. L. McNamara, mgr.): Poli's Stock co. appeared in Merely Mary Ann before large audiences 31-5.

MIDDLETOWN. MIDDLESEX (Henry Engel, mgr.): Grace Lavelle, Edith Montrose, Jimmy Conrey and Myrtle Byrne, with moving pictures, drew large audiences, May 31-5. Cavana, Grace Orcia Conley and Dell Warren, Bud Brockway, with moving pictures 7-12.

WILLIMANTIC. LOOMER OPERA HOUSE: I. O. U. and A Blind Trail was presented by the Connecticut Agricultural College Dramatic Club, pleasing an audience of about 300, and was directed by Cecil Smith, the college elocution teacher, May 31.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Musical and literary entertainment by pupils of St. Teresa's Academy May 27; packed house. The Eckharts will open the Pinney 7 with stock co. indefinitely.——TURNER (C. K. Van Auker, mgr.): Della Pringle Stock co. in The Midnight Express for past week has pleased good business.——ORPHEUM: Has adopted a stock co. the past week, and with pictures and specialties are catering to good houses.——RIVERSIDE PARK THEATRE (Schmelzel and Pyle, mgrs.): Put up vaudeville show last week, owing to cold weather; not very big business.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Andantino Club May 24; good performance to big business.——MAGIC and SCENIC: Moving pictures to packed houses.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): Mary Mannering in The Independent Miss Gower May 29; large business; co. fine. Season closed.——MAIN STREET (Davis-Churchill Circuit, mgrs.): Our Own Players opened season 31 with The Lost Paradise. Jane Tyrrell as Margaret Knowlton, Charles C. Burnham as Old Benzel, Lorin J. Howard as Reuben Warner, Herbert Bethew as Ralph Standish, Isabelle Winlocke as Cinders, E. C. Edwards as Billy Hopkins, Irene Witt as the country girl, Frederick Clarke as Bob Appleton, Fred Morgan as the strike leader, J. C. Livingston as the mill owner, Edith Potter as Nell Nat Leffingwell as Knowlton's secretary, and Charles Anderson as the mill foreman all received generous applause; business large. The Belle of Richmond 7-13.——STONE HILL (Frank Grave, prop.): Stock co. presented My Father's Wife 24-30 and The Man Hater 31-6, pleasing good business.——PRINCESS (J. Frank Holliday, mgr.): Princess Four, J. Frank Holliday, moving pictures, illustrated songs, drawing large business.

AURORA.—GRAND (Chamberlain, Harrington and Co., mgrs.; Charles Lamb, res. mgr.): Mary Mannering in The Independent Miss Gower May 26, good business, to very appreciative audience. Krel and his band 30; good business.——GRAND (Eberschelt and Voss, props.): The Warricks, Marlon and Rosalie, the Diamond Comedy Four, and moving pictures 23-25; good bill and business.——ITEM: During the Summer months the Grand will be under the management of Eberschelt and Voss, with vaudeville and moving pictures, commencing 31.

WAUKEGAN.—HARRISON (Mabel Harrison, owner; A. A. Frudenfeld, mgr.): The Olympia Minstrels May 31-3, with Eddie Musgerford, Emile Klement, Ed Thomas, Ray Belmont, Frank Thomas, Jay Rogart, R. B. Tinnell, T. M. Doyle, and B. Adams made a decided hit to capacity. Eddie Adair and Girls 5. Mr. and Mrs. O'Brien, Lowell B. Drew 4-6 appeared

and Juliet Swayne interpreted their parts with much ability. Ramsay Poundstone as Squanto, the Indian, was a pantomime character. Merchant of Venice, by senior class of Richmond High School, 9.——PHILLIPS (O. G. Murray, lessee and mgr.): Gus and Marion Kohl, jugglers, good; the Semon Duo in musical comedy. Creation of Purpura, 31-2. Paul Wagner, juggler; Mitzi Admont, and the Dancing Master, by Lillian Wright and her two boys, and Mylie and North in The Manager; excellent, to good business 3-5.——ITEM: Affie McVicker, secretary and treasurer of the Gennett's, left 3 for home in Seabright, N. J., where she will spend Summer vacation. During her stay in Richmond she made many friends.

TERRE HAUTE.—FAMILY THEATRE (J. H. Barnes, mgr.): The Family Theatre Stock co. presented Mary Jane's Uncle May 23-25 to good business and well pleased audiences. The Devil's Web 27-29 pleased. Tempest and Sunshine 30-2. The Girl and the Man 2-5.——VARIETIES (Jo Hoeffler, [illegible] and dogs. Al Tyrell, [illegible] and Rose Hoey, Lee and Kathryn Hayes and Symone 24-30 pleased good houses. Nelson Boys and Venetian Street Musicians, Musical Elton, Granville and Rogers, and kinodrome 31-6.——LYRIC (Jess Hoeffler, mgr.): Joseph Callahan and co., Jack Hamilton and Dora Ronca, Ehrendall Brothers and Dutton, and Eva Prout 24-30 did good business and pleased audiences. Closed until September.

SOUTH BEND. AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus. mgr.): Rose Melville May 29 in Sis Hopkins closed her season and also the Auditorium season here to two big houses, pleased.——ITEM: Rose Melville entertained the members of her co. at dinner here 29 after her closing performance. The affair took place in Melville Hall, built and owned by Miss Melville, who will spend most of the Summer here as usual at Diamond Lake.

LOGANSPORT. THEATRE NELSON (Fred Smith, mgr.): Lew Dockstader's Minstrels 2.——BROADWAY (E. D. Sipe, mgr.): George Berry and co., Alma Valte, the Johnsons, Lucy Keifner, and kinetoscope May 31-5.——ARK (W. H. Lindsay, mgr.): Motion pictures.——LYRIC (J. C. Crockett, mgr.): Motion pictures.——GRAND (Kroty and Rife, mgrs.): Motion pictures and illustrated songs.

MICHIGAN CITY. PARK THEATRE: McLean Stock co. opened May 30 with A Man from Mexico to S. R. O.; the co. is here for the Summer and will change plays twice a week.

PRINCETON. KIDD (George P. Kidd, mgr.): Moving pictures May 24-5; fair houses. Atlantic City Band 2, 3; indications point to good business.

EVANSVILLE. ORPHEUM (Charles H. Sweeton, mgr.): Thelma, Kimball Brothers, Ed. and Max Woodward, and moving pictures May 30-5.

IOWA.

WATERLOO.—SYNDICATE AND WATERLOO THEATRES (A. J. Rusby, mgr.): Closed. The Rivals was presented by the seniors of the East Waterloo High School at the Waterloo May 31, and was well received.

DUBUQUE. GRAND (William L. Bradley, mgr.): Dark.——BIJOU (Jake Rosenthal, mgr.): Jane Babcock and co. in Her American Prince May 24-29 drew fine houses. Same in Cindy 31-5.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): Closed.——ITEM: Coliseum was opened by the Boston Ideal Opera co., playing The Mikado, 1; it is a fairly good co. and doing good business.

COUNCIL BLUFFS.—STAR (Ford and Erwin, props.): Woodward Stock co. May 28, 29 in The College Widow and My Wife pleased fair-sized audience.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): The Blue Mouse May 29; excellent, to two good houses. This is the last attraction of the season at this theatre.——PRINCESS (L. M. Miller, mgr.): 31-5 Don Leno's Ten Happy Youngsters, Booth Gordon Trio, Browning and Keller, Onetta, Tom Brantford, pictures, and songs.——ORPHEUM (Wallace West, mgr.): Week 31 Meta Marsky and co. in Uncle's Return, the Great Nello and co., Arthur Humeston, Edward M. Reno, pictures, and songs.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): The Blue Mouse May 26; excellent co.; pleased poor attendance.

MAINE.

BANGOR.—THE GAYETY (James P. Forrest, mgr.): Smyth and Smith, Marion Hillabrandt, Billy Tower closed May 26. Cunningham and Devery, Emily Neice, Sam Golden, the Minstrel Four, Collins and Ballard closed 29. For week of 31: Mr. and Mrs. William P. Burt and daughter. For 31-2: Moore and Harrison, Ewla Brunell, Davole Brothers, Rastus Brown. For 3-5: Collins and La Bell, Winnie D. Crawford, Waldron Brothers, Eddie Gardner; business good.——ACKERS THEATRE (Ackers and Blood, mgrs.): The Three Durandos, Blue Ribbon Trio, Lottie Dwyer Trio, Dan Kincaid, Mae Maxfield closed 29. For week of 31: Jordan, Frank and co., Force and Williams, Senator Frank Bell, Jack Mahoney, Bonair Trio; business excellent.——THE NICKEL (Stephen Bogret, mgr.): Masie Wolf in illustrated songs closed 29, and goes to Montreal, Can. She is replaced by Will J. Mack. Miss Miller is repeating her successes, and the baby show is drawing crowds.——THE GRAPHIC (Burns and Grant, mgrs.): The fine pictures and singing of Mr. Spencer is keeping up the popularity of this place, and there is a good attendance at every performance.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Keystone Dramatic co. in repertoire 7-9. Sunny South 11.——ITEM: Bessie J. Stewart has been engaged as pianist and illustrated song artist.——ELITE THEATRE: This house has just changed hands, Irel Nickerson having bought H. E. Patterson's interest.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): May 26-2: Stratzer and Lowe and Mr. and Mrs. Dannie Mann with the pictures.——THEATRE COMIQUE (Henry L. Morrill, mgr.): 26-2: Holmes and Holliston, Dottie Dale and Harral Dale, and the pictures.

CARIBOU.—P. OF H. OPERA HOUSE (C. R. Margiron, mgr.): Out in Idaho 1; poor show; good business. Kickapoo Indian Medicine Show 5-11. Joshua Simpkins 12. Ma's New Husband 23.——COLLINS HALL (F. W. Mason, lessee and mgr.): Moving pictures to good business.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): Bowdoin College Dramatic Club in A Regiment of Two 3. Kendrie's Orchestra 18. French Dramatic co. 24.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): The Lyric and Dramatic Club (local) presented Les Boulinards May 27, with J. A. Baradis, L. R. Bouchard, and M. A. Beaulieu in leading roles. This was the first performance of the club, and reflects great credit on the director, N. Goulet; large attendance. G. A. R. Memorial Services 31 to large attendance.——BIJOU (L. M. Boas, mgr.): The Standard Four, Hall Sisters, James Lundy, Collins and Carmen Sisters, Kelly and Catlin, Laura Deane, Fay Davis, and motion pictures to large attendance 31-5.——PREMIER (L. M. Boas, mgr.): Annie Morris, Lombard Brothers, the Great Conner, the Cambells, Humanoscope, Lon Belmont, and motion pictures pleased excellent attendance 31-5.——ITEMS: Manager Sheedy's season of vaudeville at the Savoy ended 29; the season under the present management has been the most successful in the history of the house.——Professor Leo Shoob will furnish the music for the vaudeville season at Freebody Park, Newport, R. I., opening 14.

Katherine Scott was the guest of friends at Tiverton, R. I., 30.——The Scenic will reopen under new management 4. W. F. GEE.

WORCESTER. FRANKLIN SQUARE THEATRE (Travers Vale, mgr.): Franklin Square Stock co. opening May 31-5. The Man on the Box, Co. and business very good. The Girl of the Golden West, other plays 7-12. Sidney Jane, Merely Mary Ann, Madame Sans Gene, The Warrens of Virginia, Dorothy Vernon of Haddon Hall.——POLI'S (J. C. Criddle, mgr.): Poli Stock co. 31-5 The Prisoner of Zenda. In the Bishop's Carriage 7-12. Co. and business very good.——LINCOLN PARK THEATRE under direction of Adolph Mayer): The J. W. Gorman Musical Comedy co. opened here 31 to crowded house in The Girl from Paris. Tom Burton leading man. Edna Dorman leading woman. Louise Auber, Annette Hall, J. P. McSweeny, Edna Fay, Hazel Boyne, Dot Van Court, Edna Lawrence, Gladys McNally, Blanche Cosby, Charles Seagrave, Roy Purviance, James Rathbone, Harry Waldwell, Ernest Armour, Adelaide Harland, and Al Sykes; all good cast. The Telephone Girl 7-12.——WHITE CITY CASINO (F. H. Bigelow, mgr.): Manhattan Opera co., under management of Robert H. Kane, in the comic opera Princess Chic, opened 31 to very good house. Grace Drew leading woman, Hilliard Campbell, Laman Wheeler, Claude Arnold, Walter Roberts, Victor De Lacy, Fred Huxtable, Florence Humphries, Maudlin Stetson, Hazel Davenport; a good cast; well received. John Philip Sousa's 90 Caplian 7-12.——WORCESTER (J. F. Burke, mgr.): Fremlli and Lewis, Jimmy Hussy, Hoey and Mozar, Rhodes and Engel, and Liberty motion pictures; excellent business 31-5.

BROCKTON. CITY (W. B. Cross, mgr.): The DeLacy Stock co. May 31-5 opened in The Heir to the Hoorah to large and pleased audience. Leigh DeLacy, Virginia Howell, Louise Langdon, John Meehan, William Dimock, and Francis Howard are deserving of mention for good work. The Liars 7-12.——HATHAWAY'S (McCue and Cahill, mgrs.): Fiske and McDonough in The Ladies' Interfering Society, Imrl and Burns, the Three Madcaps, Hamilton and Barkley, and the moving pictures to full houses 31-5.——SHEEDY'S (W. A. Sullivant, bus. mgr.): William E. Freeman and co. headed the bill in Do Unto Others, and made a hit; Annie Goldie, William Sisto, Henry Little, Alsace and Lorraine, and the pictures to capacity houses 31-5.——ORPHEUM (F. U. Rix, mgr.): Brownie Carroll, Benson and Bell, Norton Beaux, Brown and Sheffall, and the motion pictures pleased full houses.

LAWRENCE. COLONIAL (J. Fred Lees, mgr.): Jane Courthope and co. in Lucky Jim headed a good bill May 24-29 to good business. Others were Melrose and Kennedy, Armstrong and Vern, Imperial Sextette, the Dalleys, Eula Brunnell, and Big City Four. Walsh, Lynch and Starr in Huckins' Run headed the closing bill of the season 31-5 to good houses. Others were Reed Brothers, Wayne and Lewis, Basque Quartette, Ross and Moore, Frank and Lillian, and Harry Ellsworth and co.

GLOUCESTER. UNION HILL THEATRE (Cotarop and Tolman, mgrs.): Williams and Rose, Grace Hathaway, Stickney and Casey, John Bohan, and moving pictures to good houses week May 31-5.——OLYMPIA (A. E. Lord, mgr.) Rosa Nayman's trained birds for a feature, excellent; Emily Niece, Billy Tower, Hill Cherry and Hill, Jack Dempsey, and moving pictures pleased good houses 31-5.

LOWELL.—ACADEMY: Vaudeville, illustrated songs, and moving pictures; good business. All the picture houses are doing good business.

MICHIGAN.

GRAND RAPIDS. MAJESTIC THEATRE (Orin Stair, prop. and mgr.): Catherine Countiss co. May 30-5 in When We Were Twenty-one; well played, to good business; Miss Countiss as Phyllis was delightful; Herbert Yost played the imp very well; he is an actor of much talent; Otto Brower, the local member of the co., did good work, which was well received; Mr. Brower is endowed with a fine artistic sense; all the members of the co. were very well cast. The Charity Ball will be the final offering of the co.——POWERS' THEATRE (Orin Stair, mgr.): Richard Carle will launch The Hurdy Gurdy Girl here 3-5; he has brought the entire orchestra from the Colonial Theatre, Chicago; just five years ago Mr. Carle put on The Mayor of Tokio at this theatre. Lew Dockstader's Minstrels 6-12.——RAMONA THEATRE (E. J. Delamarter, mgr.): The following bill pleased week 31: Eight English Palace Girls, Muilin and Corelli, Kathryn Rowe Palmer, Farrel-Taylor co., Okura Japs, motion pictures, and Dooley and Sales 31-5. Maizee King and Dancers, Fred Ray's Players, Griff, Post and Russell, Howard Brothers, and Laura Buckley 7-12.——TEMPLE THEATRE (H. E. Billings, mgr.): The Lady and the Tiger, which is a revision of The Isle of Bong Bong, will be given 9-11 by the Phi Sigma Fraternity of this city.——ITEMS: Irving Quimby, of The Clansman co., and Alden Jewell, of Louis James' co., have returned to their respective homes in this city for the Summer.—Catherine Countiss will visit friends in Denver after the closing of the stock season here 12.—William R. Randall, of the Countiss co., is under contract to Henry B. Harris to play John Burkett Ryder in The Lion and the Mouse next season.

GRAND RAPIDS.—Richard Carle will give his new musical show, The Hurdy Gurdy Girl, its premiere at Powers' Theatre 3, with supplementary performances 4, 5. Just five years ago Mr. Carle opened The Mayor of Tokio in this city.——MAJESTIC (Orin Stair, prop. and mgr.): Catherine Countiss co. (E. D. Price, mgr.) played Her Own Way to good business May 16-23. The Three of Us excellently played to good business 23-29. When We Were Twenty-one 30.——TEMPLE (H. E. Billings, mgr.): Closed 23 with this bill: Four Musical Hodges, Cantor and Curtis, Rialto Quartette, Leo Corillo, Six Little Girls and a Teddy Bear, McNish and Penfold, Redford and Winchester, and motion pictures.——ROMONA (L. J. De Lamarter, mgr.): Opened for the Summer with the following: The Pelots, Abbot and Minthorne Worthley, Adams and Alden, Merian's dogs in The Elopement of Salome, George W. Cooper and William Robinson, Three Renards, and Romonagraph 16-23. Piqno, Will Rogers, Russel and Church, Gus Edwards' Kountry Kids, Mack and Marcus, Jewell's Manikins 24-29.——ITEM: Irving Quimby, of The Clansman co., has returned to his home in this city to spend the Summer.

ESCANABA.—OPERA HOUSE (P. M. Peterson, mgr.): Winninger Brothers closed a two-week engagement May 30 to record-breaking business. Charles Winninger closed here and left for Seattle to go into permanent stock.——BIJOU (A. E. Atkinson, mgr.): John L. Greene, left-handed cartoonist and monologist, motion pictures, and songs pleased capacity.——THE GRAND (James E. Tolan, mgr.): Jack Kennedy, the happy Scotchman, and motion pictures pleased good business.——BEN'S MAJESTIC (Formerly New Bijou; Parkhurst and Phillips, mgrs.): Delia Alen and co., John Thompson, Herbert Parkhurst, and Majestiscope pleased good business.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Maud Henderson Stock co. opened May 31 in The Power of Truth to good business.——BIJOU (Allen White, mgr.): A good bill was presented 23-29, with Allen and King, Billy Caw, De Arien, J. A. Guilford, Hazel Sterling, and Dagistino Brothers; business continues fair, even under unfavorable weather conditions.

KALAMAZOO.—MAJESTIC (H. W. Crull, mgr.): The Belmonts, gymnasts; Claudius and Scarlet, banjoists; Murry K. Hill and co. in their funny policeman act, Six Little Girls and a Teddy bear, Majestic pictures May 31-5.——ACADEMY OF MUSIC (B. A. Brush, prop. and mgr.): Lew Dockstader's Minstrels, and Academy closes 5.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, prop.; Leon Steinberg, mgr.): Hazel and Hawkins, Glenn Burt to good business May 31-5. Elks' Carnival Concert 4.——DREAMLAND (G. Lote Silvers, mgr.): Great Holman, Dempsey and Forsythe, the Forscello Trio, song by Lote Silvers' camograph; large houses; all pleased 31-2.

LANSING.—BIJOU THEATRE (D. J. Robinson, mgr.): Tanner and Gilbert in How to Make Love; very good; May 27-29: Senior Antonio Travato, the violin virtuoso, made big hit; Farrel and Taylor co. in The Minstrel Man made a hit; Mr. Farrel and Mr. Carter are clever, and Miss Davenport has good voice; Redford and Winchester, jugglers, pleased.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Moving pictures and vaudeville will be withdrawn, when The Professor's Reception will close the house 10, after which it will be renovated. Will reopen Aug. 15. The season has been a good one.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): The Yankee Doodle Stock co. May 24-29. Plays: The Cutest Girl in Town, Lost to the World, The Great Devereaux Case, Hello Bill, Tracked Around the World; co. fair; business very light. Daniel Ryan co. 31-5.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Will close with Lillian Russell in Wildfire 3.——HOUGHTON: The Savoy will open in a few days under new management. Has been renovated and is up-to-date in every way. Motion pictures will be the bill.

ANN ARBOR.—WHITNEY THEATRE (A. C. Abbot, mgr.): Closed for season.——MAJESTIC THEATRE (Arthur Lane, mgr.): Gilroy, Hanes and Montgomery; Tuscano Brothers, Eddie Ross, and Happy's Millions; good bill, to capacity.

BATTLE CREEK.—BIJOU (W. S. Butterfield, mgr.): General Lavine, Jimmy Jucas, Hartey and Case, Harry Jenkins' motion pictures May 30-5 pleased good houses. Will close for the season 12. The Post Theatre dark.

CHEBOYGAN. CITY OPERA HOUSE (M. E. Riggs, mgr.): The National Stock co. May 31-5; good co. and business.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Lillian Russell 4 in Wildfire.

MINNESOTA.

DULUTH.—THE LYCEUM THEATRE (C. A. Marshall, mgr.): Lillian Russell in Wildfire May 31, 1 to packed houses; pleased audiences. The Jay Quigley Stock co. in When Knighthood Was in Flower 7-9.——BIJOU OPERA HOUSE (J. W. Maitland, mgr.): Vaudeville; three performances daily; to full houses; good bill.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Carl W. Cook Stock co. in Jim, the Westerner; The Senator's Daughter, Grit, the Newsboy; good business May 30, 31.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): Moving pictures every night doing good business.

MISSISSIPPI.

JACKSON.—THE DIXIE (Jack Hall, mgr.): Good business May 24-29. Hightower and Miller, Alice Roberson, Latoy Brothers, moving pictures.——GARDEN THEATRE (The Callicott Co., owners): good houses 24-29. Delevor and Fritts co., Kate Kramer, Aubrey Aldott, the Holesworths, Maude Reall, Frier and co., moving pictures.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. F. Philley, mgr.): The Blue Mouse May 23-25; well received by good business. Marie Dore in The Morals of Marcus 27, by one of the best cos. seen here this season; business fair. Mary Mannering in The Independent Miss Gower 6 will close the season.——CRYSTAL (Fred Cosman, mgr.): Hodges and Launchmere, Wagner and Gray, the Five Armanis, Daly, Pete McCloud, Frank Grob, and moving pictures pleased good business 30-5.

LOUISIANA.—MARQUIS AIRDOME (C. E. Marquis, mgr.): Madison Square Theatre co. May 31-5.——LYRIC (G. E. Yeager, mgr.): Vaudeville, moving pictures.——ITEM: Nickelodeons continue to do good business.

HANNIBAL.—PARK (J. B. Price, mgr.): A Japanese Lady (home talent) May 24 pleased good audience. Si Plunkard 12.

LEXINGTON. GRAND OPERA HOUSE (Ed Haekker, mgr.): Commencement exercises of the schools closed season of Grand May 29.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Otis Skinner May 31. Ben Greet Players 1. Madame Nazimova 4, 5. Nat Goodwin 23. The Burgomaster 26, 27. John Drew July 10.——THE LULU: Closed.——THE MAJESTIC (C. N. Sutton, mgr.): Week 6: Alice Lorretta and Ben Glendower and Manion in A Christmas at the Comstock; Rae and Brasche, McDavitt and Kelly, Jere Sanford, films.——ORPHEUM (C. N. Sutton, mgr.): Closing week. Margaret Moffat and co., in Awake at the Switch, George Hillman, Redpath Napanese, Sisters Athletas, Armstrong and Clark, Lowey Haskell, Laude and Tilly, the Three Bohemians.——FAMILY THEATRE (G. N. Crawford, mgr.): Albini and co., Frances Stal, Bedini and Sonia, Bessie Allen. Week 6, Donahue's Players.——EMPIRE THEATRE (L. M. Quinn, mgr.): Herbert O'Connor and co. in The Midnight Intruder, Herald the Great; Upside Down Duo; Reny Southard, Mirtle Hayes week 6; Nadonly, the Wilburs, the Kingsburys, the Bennetts, Musical Irving 30-5.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois, mgr.): Donahue Players May 24-28. In repertoire, played to good business. The Russian Symphony Orchestra and the Ben Greet Players 29 delighted capacity. The Servant in the House 2.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Grace Hayward Stock co. in The Girl from the Golden West May 24-29; good houses. Divorcons 31-5.——LYRIC (Frank H. Bradstreet, mgr.): In the Palace of the King; fine production to capacity business. Raffles 31-5. The House of a Thousand Candles 7-12.——MAJESTIC (L. M. Gorman, mgr.): Moving pictures and illustrated songs to good business.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): The Avery Strong co. May 31-2 presented The Minister's Sweethearts, The Fatal Coin, and Lena Rivers; fair business. Ryan and Ferguson, Lena Murch, "Art" Spaulding, and pictures 3-5.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Sherman's moving pictures May 29 pleased big business. Same 5.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): Licensed pictures and illustrated songs to good business May 24. The Archonri Four, eccentric acrobatic jugglers, won applause, while Taylor and Fabian, of Gus Edwards' Kountry Kids, were well received 29. Others included Charles Hargreaves in songs, William Moran, Robert M. Reese, and three reels of pictures; 2,200 paid admissions. G. A. R. memorial exercises 31. W. E. Schermerhorn, orator; capacity. Week 31-5 pictures, songs, with selected programme 5.——MAJESTIC (Carl Schwarz, prop. and mgr.): Vaudeville, pictures, and songs attracted good patronage 24. The bill comprised Starr and Johnson, dancing soubrettes; J. Moore, comedy juggler; Williams and Sivad, impersonators; George Tichenor, and James MacDonald captured the audience by his singing.——ITEMS: Mrs. Archonri, of the Archonri Four, was taken ill in Philadelphia and was unable to appear 29.—The Burnt Cork Minstrels were tendered a complimentary banquet 4.—Sam Coon and George Hoover, of the Auditorium staff, were guests of William Moran at his home in Philadelphia 23.—Iron's Metropolitan Band, of this city, will furnish music for the Yale-Princeton ball game at Princeton 12.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Henry Miller presented For a Woman 1-4; strong show, with the exception of the first act, which will doubtless have to be changed. The Morris Guards in The Colonials (local) 5, 6. The Follies of 1909 opens its season here 7-12. Moving pictures and concert every Sunday.——SAVOY (Harry Brown, mgr.): Week 1 Raymond and Sartonia, Jack Mendelsohn, Caryl Monroe, Ben Barrett, and the talking pictures; good business.——CRITERION (J. W. Barrett, mgr.): Grace Cameron, Lou Anger, Murray and Beaumont, Billy Farnon, and motion pictures 1-5.——YOUNG'S PIER THEATRE (W. E. Shackleford, mgr.): Ben Harris' Vaudeville co., including Henry L. Tighe and co., Emma Janvier, Volta, Snow and O'Day, Princess Susanna, Fred Duprez, Austin Walsh, and the kinetograph 1-5.——MILLION DOLLAR PIER (Captain John L. Young, mgr.): The Philippine Constabulary Band.

TRENTON. TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): All Hunter and All, Desmond and Bailey, Runnells and Runnells, Gracey, Sheppard and Ward, and the motion pictures attracted capacity houses twice daily; the performance proved very satisfactory May 31-5.——STATE STREET THEATRE (Herman Wahn, mgr.): Large audiences were in constant attendance 31-2; the Four Lusiers, Green Brothers, the Stocktons, Ceselia La Velle, and Helen Joyce. Added for 3-5 Montagne's cockatoos and Guy Bartlett and co. The programme gave excellent satisfaction.——CAPITAL PARK (Max Rosen, gen. mgr.): This place opened 29 and attracted large crowds. The Zarnes, Abdalah All's Seven Arabs, Logan and McPherson, McPherson's Colored Comedy Band, and Lambiase's Band all pleased.

BAYONNE.—WASHINGTON PARK (Freeman Bernstein, mgr.): S. R. O. signs were displayed all week May 31-5, with James J. Jeffries as the headliner. Mr. Jeffries appeared in a sketch called The Gymnasium, and he and his sparring partner, Sam Berger, gave a pretty and scientific exhibition. The rest of the programme was Harding and Ah Sid in Fun in a Laundry, Van Hoff, mimic; Jordan and Bervoise, Halliday and Curley in The Battle of Too Soon, and Mlle. Olive.——BIJOU (Feiber and Shea, mgrs.; Burke D. Howard, res. mgr.): Week 31-5 good business. The bill: Reid and Catlin, Two Francisces, Neil Farley in illustrated songs, and four reels of pictures.

HOBOKEN.—EMPIRE THEATRE (A. M. Bruggemann, owner and mgr.; J. F. Krohn, treas.): Summer vaudeville still continues to packed houses at the Empire week May 31-5—namely: Grace Childers and co., Pelzer and Whyte, Crimmons and Gore, Murphy and Francis, Lena Pantzer and co., Haines and Vidoco, the Fair Co-eds, the Vedmars, James and Lucia Cooper, the Great Du Bois, and motion pictures.

PERTH AMBOY.—BIJOU THEATRE (Bijou Circuit Co., mgrs.; J. F. Ernst, res. mgr.): Five Dancing Belles, Santoro and Marlow, Allaire, Lillian Levard, Kresko and Fox, and Bijonograph to capacity May 31-2. Lane and O'Donnell, Hanvey and Baylies, Carrol and Wood, Edward Bennett, Stevenson and Beverly, and Bijonograph 3-5; S. R. O.——ITEM: On account of illness Ella Hall could not appear last week.

BRIDGETON.—CRITERION THEATRE (Ed R. Moore, mgr.): Three reels of pictures and the illustrated songs pleased capacity houses May 31-6, and will remain open all year.

NEW YORK.

ELMIRA.—RORICK'S (Herbert Salinger, mgr.): The Manhattan Opera co. scored May 31-5 in The Bohemian Girl to large business. Rene Dietrich made a winsome Arline, and Marie Horgan a competent Queen. Arthur Wooley and Edward Beck alternated in the role of Devilshoof satisfactorily, and Horace Wright did good work as Thaddeus. Herbert Salinger was a clever Florestein, and Almon Knowles a good Count Arnheim. Florence Courtney as Buda and Fred C. Quinn as Captain of the Guards rounded out a cast of unusual strength. Chorus work was excellent, the scenic effects effective, and the orchestra direction of C. Gnarro of a high order. The Fortune Teller 7-12.——RIALTO (F. W. McConnell, mgr.): Campbell and Finley, Loretta Faun, Minnie Fayette, Margaret La Vaun, Bessie Shaffler, Nellie Penrose, Max Bruno, and Rialtoscope 31-5; good bill and business.——HAPPY HOUR (Ira Vandemark, mgr.): Coyne and Tinlen, Rogers and Dorman, Francesco Donegani, Burt Ferguson, and motion pictures 31-5; capacity.——GRAND (E. J. Toole, mgr.): Anderson and Evans, Richard Carleton, and motion pictures 31-5; good houses.——MOZART (G. W. Middleton, mgr.): Mozart Opera co. in The Mascot 27-29 closed season of this house; good business.——FEDERATION: Cricket on the Hearth 27; large and well pleased house.——ELDRIDGE (Enoch Little, mgr.): Hager's Band 31; large business.——THESPIS HALL: Fraternity of Thespis in A Midsummer Night's Dream 4.——ITEMS: After a successful season at the Mozart Theatre, Manager Frank E. Tripp took his Mozart Opera co. to Williamsport, Pa., 31, for an all-Summer run.—Edgar Allyn has been signed for leading baritone roles, and Charles Wimsatt and Oscar Sidney, former Rorick's favorites, have been added to the co.—The best wishes of Elmirans accompany Manager Tripp, who is a former newspaper man and secretary of the Elmira Press Club.—Bruce Morgan has joined the Robinson Opera co., Binghamton, and Edna Chase the Follies of 1909.—To settle the matter of supremacy, the baseball teams of the Rorick's Opera co. and the Mozart Opera co. clashed at Maple Avenue Park 28. After the tenors had picked out the high one, the bassos the low ones and the dust of battle had cleared away, the official score showed that the Mozart co. had won to the tune of 9 to 2.—Marie Horgan, contralto of the Rorick's co., did effective work as press agent.—The Clifton Comedy co. will continue throughout the Summer, playing the parks.—L. H. Andrews has been made stage-manager of the New Colonial Theatre, Erie, Pa.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Stock co. in The House of a Thousand Candles drew well May 31-2. William Webb as Bates was convincing, and G. P. Randall, Edmund Abbey, Helen Grayce, Lucy Milliken, and W. J. Sullivan were suitably cast. Strongheart 3-5. The Pit 7-9. In the Palace of the King 11-13.——BASTABLE (S. Bastable, mgr.): The Rober co. presented Sapho to large houses 31-5. Miss Rober was sincere in the title-role. A. A. Webster picturesque as Jean, and C. R. Crollus competent as Uncle Cesair. Claire Maslin and Martha Langford, the Syracuse girls of the co., are doing well.——GRAND (The Grand Co., mgrs.): Five MacLavens, Kimball and Lewis, Joseph Romaine, and the Keith Trio, together with some fine pictures, drew fairly 31-5.——SAVOY (L. Desmond, mgr.): Webster Carlton, Henry and Lloyd, Vic Fields, Les Bollingers (Parisian rag painters), New York Comedy Four, and pictures to good business 31-5.

E. A. BRIDGMAN.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Mortimer Snow Stock co. May 31-5 in The House of a Thousand Candles drew large audiences, which showed hearty approval. All the principal characters were nicely handled by Mr. Snow, Byron Ridwell, George Connor, Ed A. Hayes, Milton Boyle, Rockliffe Fellowes, Lucille Mravlaky, and Elizabeth Wilkes. Divorcons 7-12.——PROCTOR'S (Howard Graham, res. mgr.): The Summer season of moving pictures and vaudeville opened with the following artists appearing: E. Earl St. Lewis, Edwards and Kernell, and Rural Alvin 31-5.——MAJESTIC (Emil Deiches, prop. and mgr.): Moving pictures and vaudeville acts by Fehrman and Robles, Moran and Moran, the Great Bosworth, McCort and Baker, Johnny Williams, Frank Dale, Billy Bennett, La Rue and Holmes, Greiner and La Foss.

GEORGE W. HERRICK.

BINGHAMTON. CASINO PARK (J. P. E. Clark, mgr.): The Robinson Opera co. opened season at Casino May 31 before full house in Mikado. The stage has been rearranged to accommodate such productions. The principals are good and have voices which they know how to use. Lillian Leigh as Yum Yum was a favorite, and sang with ease and grace. Vera Belmont as Pitti-Sing and Teddie Dalby as Peep-Bo also proved to be most acceptable. Bertha Holly as Katisha showed a full contralto and an ability for dramatic acting. Lionel Hogarth, Nankipoo, is the possesser of a clear, lyric tenor voice and a good presence. Harry Barnum as Ko-Ko shows an excellent deep bass and gained applause. E. K. Armstrong as the Lord High Everything Else got plenty of fun out of that part without overdoing it. He is a fine comedian and will prove a favorite in this city. C. M. Holly appeared as the Mikado and J. R. Jones played the part of Pish-Tush. Alfred Dalby is the musical director of the co. and C. M. Holly is the stage-manager. The Mascotte will be sung week of 7.——STAR THEATRE (E. G. Diefendorf, mgr.): Moving pictures and illustrated songs.——HIPPODROME (W. J. Guilfoil, mgr.): Moving pictures and illustrated songs.——EMPIRE THEATRE (G. R. Wright, mgr.): Moving pictures and illustrated songs.——GAIETY THEATRE (Albert Soller, mgr.

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Moving pictures and illustrated songs.—WHITE CITY PARK (L. E. Wagner, mgr.): Tweedy and Roberts, Lelia May, Wydaug and Wydaug, Cravettia and Parr, Lew Goodman to good business week of 31.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Parada May 25-29 (local), directed by Charles W. Eddy, of New York, for benefit of Trade School, to excellent business by capable co.; Isadore Cohen made hit; Marion Day, Gladys Ball, Bessie De Cant, and Robert Rafnot made good showing. Co. C., S. O. V. Minstrels (local) 2 pleased two good houses.—ANTIQUE (Webb Chamberlin, mgr.): Walter Winton, Baby Grace, Louis Tracy, the Musical Belles, two reels of pictures to fine business 31-3.—BIJOU (Floyd Clark, mgr.): Billy Sadler, three reels of pictures to good attendance 31-5.—LYRIC (J. Grafton Greene, mgr.): Ada Jones, Martin and Doyle, Billy Ward, Rube Golde, Hadley and Hadley, two reels of pictures to capacity 31-5.—STAR (H. M. Griggs, mgr.): Mabel Gates, songs; four reels of pictures to good business 31-5.—WONDERLAND (E. Bruce Frazier, mgr.): Duffy and Mack and two reels of film pleased good houses 31-5.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): W. E. Green in illustrated songs and moving pictures to good business on the off nights.—PONTIAC (John C. Grawl, mgr.): This new vaudeville theatre opened May 31 with Chinese Carlie Williams and co., Frank Daly, Will and May Moran, followed 2 by Billy Bennett, Ed La Rue, Ben Holmes, and Greiner and La Foss; the moving pictures, one reel, Independent service; business splendid; house crowded.—BIJOU (Dwyer Brothers, mgrs.): Vaudeville 27. The Simpsons, Eddie and Josie, in knife-throwing act, John Beyen with illustrated songs 31. Giles Button, blackface comedian; Colbie Sisters, Masie and Josie, song and dancing; large and well-pleased audiences. Moving pictures of the Licensed Co.—WONDERLAND (John M. Neary, mgr.): Illustrated songs and moving pictures, Independent service; good business.—LYRIC (Kihlmen and Beckett, mgrs.): Illustrated songs, Steve Blower, soloist; motion pictures from the Motion Picture Patents Co.; business excellent.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Red Mill 1; poor business; good co. The Vitagraph and vaudeville 2-5. Vaudeville acts by Mark Lea, comedy parodist and impersonator; Blanchet Brothers and Randolph, musical act; also the Parson Sisters, singing and dancing artists.—ORPHEUM (C. P. Gilmore, mgr.): Clara Senora Trio, Italian singers, and Paul Halcombe, singing and dancing comedian, also moving pictures and illustrated songs 31-5.—LYCEUM (A. J. Garrett, mgr.): Man and Whitenell, comedy singing and dancing act, and Burke and McGinnis, wooden shoe dancers, also moving pictures and illustrated songs 31-5.—ITEM: V. S. Hathaway, lessee of the Richardson, has arranged for the Vitagraph and vaudeville during the Summer at the above theatre.

PALMYRA.—OPERA HOUSE (H. L. Averill, lessee and mgr.): Moving pictures, vaudeville and illustrated songs every Saturday night continue to draw big houses. Vera Anderson, soprano, is making a hit.—ITEMS: Williams and Pullman, vaudeville performers, arrived in town 2 for the Summer.—Maud Edwards Burbank, with her performing horse, "Dynamo," visited friends in town last week.—Edwian Hoyt and Mrs. Hoyt, who played Mephisto and Martha in Rosabelle Morrison's Faust all season, are spending the Summer at their homes in this place.

ROME.—LYRIC (Direction of F. R. Luescher, Inc.; Edward J. Gatley, mgr.): The Mascot (local), professionally directed by Walter C. Wilson May 28, 29; three performances, to big houses. The Mascot will be repeated 7, for the benefit of Mr. Wilson. The Red Mill 2; good co., to big business.—IDLE HOUR (J. Y. Burns, mgr.): Hadley and Hadley in refined comedy sketch, and Giles Button, monologue comedian, 31-2. Miller and Ereno, contortionists, and Bobby Goosans, song and dance, 3-5. Moving pictures and songs; business good.

KINGSTON.—OPERA HOUSE (C. V. DuBois, mgr.): Francis and Rogers, Donavan, Lambert and Sandlow, Nan Doyle May 31-5 pleased capacity houses.—BIJOU THEATRE (G. W. Carr, mgr.): Enoch, and Hansen and Wood pleased good business 31-5.—ITEM: Star Theatre, after being closed five week, reopened 31, under the management of T. V. Costello, with five vaudeville acts and pictures to S. R. O.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Moving pictures and illustrated songs (dark nights).—FAIRYLAND (C. J. Hilderbrandt, mgr.): Le Clair's and Musical Stewart, with moving pictures and illustrated songs pleased good business 31-6.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Polly of the Circus May 31 to crowded house; pleasing performance. Moving pictures 1-5 to crowded houses and pleased. Moving pictures 1—indefinite.

YONKERS.—WARBURTON: The Dorner Players in The Three of Us (Mercury Athletic Club benefit) to good business 1-5.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Closed until August.

NORTH DAKOTA.

MANDAN.—OPERA HOUSE (H. H. Williams, mgr.): The Gingerbread Man May 25; unqualified success; S. R. O. Black Patti 1 in The Blackville Strollers.—TOPIC THEATRE (Rehfield and Humeston, mgrs.): Mantell's Marionettes, the Dahlman Cowboy Quartette, the Le Monts in banjo playing and singing; good.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Norman Hackett in Classmates May 26 delighted fair house. High School commencement 2-4. Black Patti 3.

OHIO.

LIMA.—THE FAUROT (L. H. Cunningham, mgr.): May 23-26 and 28, 29 Nancy Boyer Stock co. drew good houses and pleased. Rose Melville in Sis Hopkins drew capacity and gave satisfaction 27. Nancy Boyer Stock co. pleased two good houses 31.—ORPHEUM (Will G. Williams, mgr.): 31-6 Destiny, or Consummation of the World in 2005, Ed Dunkhorst and co. in The Cry Baby (Mr. Dunkhorst weighs 417 pounds and is the baby), Mr. and Mrs. Franklin Kelby in black art, spectacular transfiguration and electrical novelty; Delaphone, mimic; Guy Sampson, comedian, and moving pictures; drawing S. R. O.—ITEMS: Dreamland and the Royal, moving picture houses, continue to good business.—The Airdome at Hoover's Park doing fair business, but weather has been a handicap.—Commencing June 1, the Faurot will present a high-class moving picture show, with new pictures daily. Opening performance indicates a big success.—Week 31-6 is the third anniversary of the opening of the Orpheum.—The Eagles are holding their State encampment in Lima 2-6. City is decorated with flags and colored lights.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Nancy Boyer Stock co. May 27 presented A Country Waif's Romance and The Girl Thief to capacity business.—NEW SUN (Sun Amusement Co., mgrs.): Rome and Mayo, Marie Laurens, and Sammy Watson's Farmyard Circus received good patronage 31-5.—FAIRBANKS (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus. mgr.): Illustrated songs and motion pictures were presented 31-5 to light attendance.—SPRING GROVE CASINO (Springfield Railway Co., mgrs.): Harvey and De Vora Trio, Lewers and Mitchell, Hallen and Fuller, Yule and Simpson, and Kitzabannanzi Troupe, gave one of the best vaudeville bills ever presented in the city to fine audiences 3-5. Neilson Aerial Ballet, Charles Bradshaw and co., Dore and Wolford, Healy and O'Dell, Dale and Boyle, and motion pictures 6-12.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): May 24-9 Joseph Cusack and co., comedy. Juggling Miller; the Flying Werntzs, aerialists; Lorre Troupe, acrobats; Tell, strong man, and May Lawrence, singer, pleased large houses.—THE CRESCENT (Gene Porter, mgr.): Cullins and Berkley and W. M. Goldie 24-29.—THE GRAND (D. S. Fisher, mgr.): Billy King and Juggler David Klein 24-29.—DREAMLAND (W. W. Dunnevant, mgr.): Hadji, educated horse, and LaFore, contortionist, 24-29.—ITEM: Donald McCurdy is acting as manager of the Opera House during the absence of J. J. Murray who is to be with the Murray-Mackey Stock co., playing under canvas for Summer season.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Hansone, magician; De Fur and Estus, Harry Lake, monologue and imitations, May 27-29. Sophia Everett and co. in A House Warming, Eldridge Strickland, imitations on violin, Reed and Earl, singers and soft shoe dancers, 31-2. The patronage proves that the people are satisfied.—ELECTRIC (J. F. Durham, mgr.): Dick and Pearl Foote, songs; Belle Evans, song and dance artiste, 27-29. Rounds' Orchestra. Edward J. Pring, E. U. Humphrey, musical act, 30. Cullen and Berkley, eccentric dancing 31, and Eugenia Wood, singing and dancing, 31-2. Fine business.

CANTON.—GRAND OPERA HOUSE (M. Reis, lessee): Closed May 26. Charles L. Durban has been transferred to Scranton, Pa., where he will manage the Lyceum and Academy theatres next season. E. F. Rutter succeeds Mr. Durban as local manager.—ORPHEUM (Sun and Murray, lessees; H. L. Hamilton, mgr.): The Three Closes, Ida Howell, Walzer Twins, and the Broomstick Witches pleased fair business 30-5.

NORWALK.—GILGER (M. Reiss Circuit Co., lessees; W. A. Roscoe, mgr.): The graduating class of the Norwalk High School will present She Stoops to Conquer 4.—ITEM: The one hundredth anniversary of the founding of the city of Norwalk will be observed July 19-24. The Robinson Carnival co. will be one of the features of the occasion.

STEUBENVILLE.—NATIONAL (W. G. Hartshorn, mgr.): Bill May 26-3: F. B. Cooper, Hallsman and Webber Sisters, Laura Hulbert and co., Potts Brothers and co., Great Bunyan Troupe, Lemlie Pollard and Mosher; fair business.—PALACE (James Miller, mgr.): Arthurs and Jeanette, Kelly and Ga. Alf. Camm, and Crawford and Goodwin pleased fair business 1-5.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.): May 24-29 dark.—FAMILY THEATRE (Grant and Thorman, mgrs.): The Chevrons, comedy sketch; Lottie West Symonds, Irish character sketch and singing; Jack Surat, singing and dancing; Van and Vedmar, eccentric and acrobatic dancers, with moving pictures, 24-29; fair, to good business.

URBANA.—THE LYRIC (Larry P. Ryan, mgr.): Jack Mack, Sidney Jerome and Co., comedy playlet, May 27-29; John Goss, trick bone soloist, Rae Van and Vedmar, singers, eccentric and acrobatic dancers, fair, 31-2; business good.—ITEM: The Gillespie-Anderson Carnival co. 7-12.

ATHENS.—OPERA HOUSE (Slaughter and Fitzsterwald, mgrs.): Latimore and Leigh co. May 24-29 in An American Gentleman, Hearts of the Blue Ridge, All the Comforts of Home, An Orphan's Prayer, The Creole, Quaker Tragedy, The Female Detective, to fair business.

XENIA.—OPERA HOUSE (C. L. McClellan, mgr.): Billy Link's Vaudeville and Comedy co., 1, 2.—GEM THEATRE (Binder and Thomas, props.): Benton and McKenzie, presenting Vodeville as It Should Be; Jack Surat, newsboy singer and dancer; Van and Vedmar, comedians.

CIRCLEVILLE.—THE METROPOLITAN (Carle and Myers, mgrs.): J. D. Henderson, Clyde Bates and co., W. Morgan, Miss La Bettena, De Mar Brothers; fair business and attractions.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Cutter Stock co., indefinite, continues to please and draw well in The Boys and Betty May 27-29. Molly Bawn 31-2.

MARIETTA.—PRINCESS (Albert Waite, mgr.): Phyllis Brown May 24-26; Peter H. Alvin 27-30; fair attractions and business.

FINDLAY.—ORPHEUM (Ted Miller, mgr.): Handsome, Lon Wheeler, Gus and Marian Kohl, and Ted H. Miller May 26-29; fair business.

OKLAHOMA.

OKLAHOMA CITY.—THE FOLLY (E. B. Toll, mgr.): The Mascaginis, Edwin Edwards, Peter F. Baker, Florence Modena, George L. Wade and co., and Tolliescope; capacity 6-12.

SHAWNEE.—THE FOLLY (H. B. Etherby, mgr.): Madam Reno, Rose Elliott, the Dancing Bellhops, and Holt and Noris pleased good business.

BARTLESVILLE.—COLISEUM ROOF-GARDEN (C. W. Slater, mgr.): Hickman-Bessey co. to packed houses 24-31. Dark 31-5.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): The Road to Yesterday by the Poli Stock co. for the week of May 31 delighted capacity houses. Edna Archer Crawford as Elspeth Tyrell was at her best and had many curtain calls. The scenery and costumes were excellent. Among the augmented co. is Clara Knott, who was featured in The Operator last season. Clara Knott is a sister of Lydia Knott, who opened the season here with the co. Robert Wayne, Paul Anderson, John Ravold, Olive Skinner, and Bertha Welby excelled. For week of 7 The Man on the Box.—WONDER (F. J. Herman, mgr.): George De Vere, Octavia Caillouette, De Graff Sisters, D. Marcuse, illustrated songs and moving pictures 31-5; business excellent.—ORPHEUM (J. H. Farrell, mgr.): Willie Barron, Clifton and Burns, illustrated songs, and moving pictures 31-5 pleased good business.—HIPPODROME (Dave Cohen, mgr.): Frank and Freda Terrill, Al. Warren, illustrated songs and moving pictures 31-5; business excellent.—WONDERLAND (F. J. Reynolds, mgr.): M. C. Wile, Tom Brown, illustrated songs, and moving pictures 31-5; good business.—ITEMS: Granada and Fedora, who performed at Luna Park the week of 24, had a thrilling experience on the night of 27. Incased in their elephant frame and when half way across the wire, the lights suddenly went out and left the park in inky darkness. While the crowd waited breathless with fear, the band continued playing and the spectators could see the performers slowing making their way across the wire. When the lights went on again and they were safely on the platform a sigh of relief went up, and the applause was loud and long.—The Maennerchor of Scranton, which is going to compete for the first prize at the saengerfest to be held at the Madison Square Garden, New York, in the near future, gave a concert here at the Lyceum 2. The singing was very fine and the house was packed.—A large number of electric fans have been installed at the Poli.—David Bispham, assisted by the Scranton Symphony Orchestra, Louis B. Phillips, director, and Arnold Lohman, violinist, will give a concert at the Auditorium 7. A large number of tickets have already been sold.

HAZLETON.—PALACE (Joe J. Loughran, prop. and res. mgr.): John A. Dee, Levin-Martel Duo, Tottto and co., the Three Hillyers, and the Palascope to good business May 24-31.—THE HAZLE PARK THEATRE: The Two Alarcons, the Musical Simpsons, Stewart and Desmond, Frank Cotton and his two donkeys, Marie Elmer, and the kinetograph to good business 24-31.—ITEM: The Grand and the Family have closed for the Summer. The alterations at the Family will start in a few weeks; the interior will be thoroughly overhauled.

JOHNSTOWN.—GLOBE (J. G. Foley, mgr.): May 27-29 Ruby Caldwell, Lyonel and Leverton (fair); the Hillmans (good); 31, 1 Adair, DeArmond and co., St. Clair and Brink, Kauffmann and Sawtelle, and Phil Young; good bill and business.—THE AUDITORIUM (A. W. Thornley, mgr.): Formerly a skating rink, opened with moving pictures and refreshments to fair business 29. Jack Howard (late of Keith's, really Jack Leibfried, of this city) does the songs.

WILLIAMSPORT.—THE FAMILY (Fred M. Lamade, owner and mgr.): Royal Comic Opera co. May 31-5 in The Mascot to good sized and appreciative audiences. The following in the cast: Melba Drake, Elfriede Wegner, Edgar Allyn, Charles Wallace, Charles Van Dyne, Jethro Warner, Tom McKnight, and Charles Winsatt. Direction of Airdome Van Dyne, Manager F. E. Tripp, and George Lyding, musical director.

HARRISBURG.—MAJESTIC (Joseph Frank, local mgr.): Dark.—ORPHEUM (C. Floyd Hopkins, res. mgr.): May 31-5 Lee Brothers and Allen, singers and dancers; John Dunn and Wilhelma Francis co., Savan and Warren, acrobats; Luce and Luce, musical act; good business.—HIPPODROME (A. L. Rommfort and Co., Inc., mgrs.): The Three Waltzers, the Variety Trio, and Eddie Bart were the vaudeville people, and the moving pictures to fair business week of 31-5.

BROWNSVILLE.—GRAND OPERA HOUSE (Ray Rush, mgr.): Elsie Williams and co., Alf. Camm, illustrated songs, and moving pictures May 27-29; good bill; fine business. York-Herfer Trio, the Dancing Floyds, illustrated songs, and moving pictures 31-5; excellent bill to S. R. O.—ITEM: June 7 Manager Rush will put in a stock co. for the Summer, giving two performances a week.

WILKES-BARRE.—NESBITT: Dark.—POLI (W. G. Nealand, mgr.): Poli Stock co. in The Heart of Maryland, with Francklyn Munnell and Marguerite Fields, leading; doing excellent business May 31.—LUZERNE: Dark.—IRON TEMPLE (Leo W. Long, mgr.): Concert 31, by Dr. Mason Choral Society, pleased large audience.

RENOVO.—DREAMLAND (J. J. McFadden, res. mgr.): Cameratiphone and moving pictures May 27-2; excellent, to good attendance.

SOUTH CAROLINA.

COLUMBIA.—LYRIC THEATRE (F. Rockefeller, mgr.): Tracy and Carter, Lieutenant Eldridge, Violet Moore, the Two Hermanos; excellent business.—GRAND THEATRE (Carl Davenport, mgr.): The Texas Comedy Four, Ladon and Vissetta, Carl Davenport, illustrated songs, to S. R. O.—HYATT PARK CASINO: The Columbia Stock co., supporting Mr. and Mrs. Frank G. Long, in Lena Rivers and Cinderella; fair business.

FLORENCE.—THE GEM (V. Buckley, mgr.): The Mystifying Miss Ellen played to packed houses May 24-29.—THE ELITE (Charles Hines, mgr.): Mr. Leslie and Miss Adams; good performance and business.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Maurice W. Jenks, mgr.): Frank Gotch May 28; big business. Now dark.—THE MAJESTIC (William H. Dance, mgr.): Billy Saxton, Howley and Leslie, Four English Belles, moving pictures; excellent business.

TENNESSEE.

NASHVILLE.—THE LYRIC (F. P. Furlong, mgr.): Opened with Mlle. DeSoto, Trask and Gladden, Bessie Babb, and Lew Roberts, the last named being local talent, pleased good audience May 31.—THE CRESCENT (W. P. Ready, mgr.): Willard and Clinton, the 8 Gagel Sisters, Anderson and Gentry, and William Hopkins comprised the bill 31-5; business good.

KNOXVILLE.—BIJOU (Fred Martin, mgr.): Week May 31-5 opened to big business with the Romanoffs. Lew Hilsinger, Miller and Brown, Dave Gaston, and

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Bijouscope.—CHILLHOWEE THEATRE (Jewell Kelley, mgr.): Opened to big business week 31-5 with stock co. in Lady Audley's Secret.

CHATTANOOGA.—LYRIC (John B. Church, mgr.): Griffith-Thelma co. made hit May 24-29; Valentown Moore, Dave Gaston, and Hanson and Bonet appeared to advantage; business good. Earl and Bartlett, Iden Neal, Tom Hefron, and Morgan and Chester 31-5.

MEMPHIS.—LYCEUM (Clarence Weiss, mgr.): The Royal Opera co. gave The Mascot to good business May 31-5. The Circus Clown 7-12.

TEXAS.

SAN ANTONIO.—ROYAL (Harry J. Moore, mgr.): Al Halverson, Shaw and Hunter, Wayne G. Christey, the Three Copelands, moving pictures, and illustrated songs May 24-29.—STAR (Wyler and Kennedy mgrs.): Ben Lodge, Bella Fairchild, Snyder and Vaughan, L. T. McWilliams and Joe Smith, illustrated songs, and moving pictures to fairly good houses 24-29.—DREAMLAND (I. L. Furtner, mgr.): Still continues to draw big houses with the negro troupe.—ITEM: Moving picture houses all doing well.

CLEBURNE.—BROWN'S OPERA HOUSE (John R. Johnson, mgr.): The College Girls May 24-29; performance excellent; capacity business. The Bell Boy 1-5.—COSY CORNER (King Brothers, mgrs.): Vaudeville and moving pictures, pleasing large attendance.—THE BEST (Annie Clements, prop. and mgr.): Moving pictures and illustrated songs pleased good business 24-29.—ITEM: The long dry spell is over and, with good crop prospects, a prosperous business is expected.

GREENVILLE.—Chase-Lister co., under canvas, being their second week, packing a large tent every night May 27.

EL PASO.—TEXAS (Frank Rich, mgr.): Closed for season.

UTAH.

SALT LAKE CITY.—THEATRE: John Drew and Rose Coghlan in Jack Straw had good houses May 20-22. Ethel Barrymore 27-29.—THE COLONIAL: Did fair business 9-15, presenting Monroe Salisbury in The Mills of the Gods. At the Rainbow's End 16-23.—THE BUNGALOW: Ralph Stuart and Mary Hall drew fair to good houses with The Transgressors.—THE GRAND THEATRE: Presented Riddell and Lemoyne's Stock co. in The Hearts of the Blue Ridge to fair business.—THE ORPHEUM: Marshall P. Wilder, Town Nawn, the Eight Melanis, Four Casting Dunbars, Lockwood and Bryson, Coe and Boyd, the kinodrome.—ITEMS: Nat Reiss will set up his aggregated shows at the Salt Palace week of 23. Roy Knabenshue will give exhibitions of his airship.—Preparations for an extra large State Fair for Utah are being made. Horace Ensign is secretary. The Fair is held during the first weeks in October.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): On the Frontier May 29; poor, to small business. De Rue Brothers' Minstrels; good, to fair business 3.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): Page Stock co. in Mary, Mary, Quite Contrary, May 31-5; business good. Out of the Fold 7-12.—COLONIAL (E. P. Lyons, mgr.): 31-5 Purvis Ouri-Allthrope co., Jim Dilks, Bristol's Pony Circus, and moving pictures to big business.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): Ben Greet co. filled two much appreciated dates May 24, 25, with Midsummer's Night Dream and The Tempest. A special local interest was added because Grace Clark Kahler, one of Tacoma's leading singers, is now a member of this co. The Henry MacRae Stock co. are appearing every night in the theatre when not otherwise occupied. The Charity Ball was put on by the co. 26-29.—Big attendance has been noted at the Grand and Pantages' 24-30. The bills at both houses have been attractive.—Kirmess at State Armory, by local talent, 28, 29, to large audiences.

TACOMA.—THEATRE (C. H. Herald, mgr.): Otis Skinner in The Honor of the Family May 16 made a hit. Madame Nazimova 21, 22 in A Doll's House and Comtesse Coquette pleased many.—GRAND (Dean B. Worley, mgr.): Al. Cameron and co. in The Last of the Regiment 17-23; attendance good.—PANTAGES'S (W. T. Timmons, mgr.): Good bill which drew well 17-23.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; W. H. Armstrong, mgr.): May Tully and co., Rinaldo, violinist; Josephine McIntyre, Ina Clair, the Four Ishakawa Japanese, and moving pictures May 24-29; bill and patronage good.—RIJOU THEATRE (Campbell and Danforth, owners; F. B. Stafford, mgr.): Goldwin Patton and co., Majestic Trio, Wilhelmina Westinaus, Tom Mahoney, Florence Elwood, Jack A. White and co., Leo Filler, Marceline Montague, Charles Olcott, Marvelous Hiltons, bicyclists, and moving pictures 24-30; good business.—ORPHEUM (Sherwin Baldwin and Co., mgrs.): Doing well with moving pictures and good musical programme.—ITEM: Rumor has it that James Wingfield, of Chicago, will soon dispose of his holdings in Racine Theatre and the house will then be owned solely by local capital.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): A Stubborn Cinderella (return engagement) to big house 21. Homer B. Mason, Grace Edmunds, and Ethel Dorsy pleased. D'Orano's Band was fine and played to big business 26-28. Prince of Tonight closes the season 7.—ITEMS: Harry Richards, recently manager of 'Way Down East, was buried in Janesville, Wis., his old home, Easter Sunday. Clarence Burdick, manager of The Brigadiers, which closed good season in Philadelphia, is home for the Summer in Janesville, Wis.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cane, mgr.): Pabst Stock co. (German) May 21; good co. to full house.—Moving pictures 22, 23 to full houses. My Boy Jack 24, with Eugene Wood; very good co. to poor business. Burns vs. Johnson moving pictures 28; good pictures to fair house. Texas Cattle Ranger 31; poor co. and house. A Pair of Country Kids 3.

MARSHFIELD.—OPERA HOUSE (J. P. Adler, mgr.): Week May 24 moving pictures and vaudeville. Fay Elwood, Joe Glassner; big business. A Doll's House 6. A Merry Chase 8.

FOND DU LAC.—HENRY BOYLE THEATRE (C. B. Haber, mgr.): Hortense Neilsen in A Doll's House May 31. Burns-Johnson fight pictures 5. Lillian Russell in Wildfire 10.

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the Four Haniens, illustrated songs, and moving pictures May 24-29; good, to big business. St. Pierre Brothers, Mack and Benton, Clara Degnan and co., illustrated songs, and moving pictures 31-5.—CAPITOL AVENUE THEATRE (Edward F. Stahle, lessee and mgr.): Marie Doro in The Morals of Marcus (special engagement) 8.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Gilmore Brown co. in repertoire May 31-5.—O. K. (Fred Cameron, mgr.): Motion pictures and vaudeville continues to S. R. O. Mr. Cameron has arranged with Considine and Sullivan for an act commencing 7.—LYRIC (Moore and Grelves, mgrs.): Motion pictures and vaudeville continues to capacity.

CANADA.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Boston Opera co. in Lucia di Lammermoor, Cavalleria Rusticana, and Rigoletto May 24-29. Theatre will be dark during the Summer.—GRAND (W. B. Lawrence, mgr.): King of the Opium Ring 24-29. Closed.—DOMINION (W. B. Lawrence, mgr.): Paul Nicholson (headliner), with Miss Morton, Fischer and Burkhart, Greve and Green, Ethel Kirk, Mildred Flora, Delmore and Lee 31-5. Complete renovation is the plan for this theatre. Will open under new management in Fall with the William Morris circuit of vaudeville.—RIJOU: Winston's educated sea lions, Tora Javanese Family, John Black, Maurice Frank and co., Gruet and Gruet 31-5.—HAPPYLAND: Opened to big business.—ITEMS: Russian Symphony Orchestra and Ben Greet Players in Midsummer Night's Dream 7, 8, local house.—Madame Nazimova 9-11, local house.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, mgr.): Burns-Johnson fight pictures May 24, 25 to large audiences.—PRINCESS (M. Harris, mgr.): Vaudeville and moving pictures 24-29 to good houses.—STAR (W. Jenkins, mgr.): Moving pictures and illustrated songs to good business. New opera chairs have been added.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): J. C. Rockwell's Sunny South co. entertained fair sized audiences with songs, dances, trick roller skating, juggling and jokes. Kirk Brown co. are billed for return engagement; advance sales heavy.

LONDON, ONT.—GRAND OPERA HOUSE (A. J. Small, prop.; George S. M. Leish, mgr.): A Broken Idol May 20 pleased good house. An Englishman's Home 21, 22; fair attendance. The Red Mill 24 (Empire Day); two performances to good business.—ITEM: The above attraction closed the Grand's season.

BRANTFORD, ONT.—GRAND OPERA HOUSE (F. C. Johnson, mgr.): R. C. Whitney's A Broken Idol 19. Queen Zenobia (local) 21, 22. Closes with The Red Mill 26. Moving pictures to fair business.

GLACE BAY, N. S.—KING'S THEATRE (R. J. Macadam, mgr.): Pike's Peak May 24, 25. George F. Hall 26, 27.

SYDNEY, N. S.—LYCEUM THEATRE (R. J. Macadam, mgr.): George F. Hall in American Girl May 24, 25; business big.

PETERBOROUGH, ONT.—GRAND OPERA HOUSE: Closed for the season.

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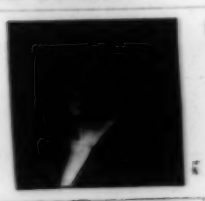

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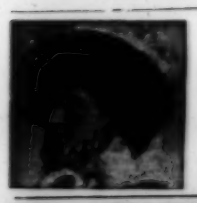

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